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Charles of the Ritz

Gown by Richard Assatly for Gino Snow. Jewelry by R.C. Glassen

WE'VE BEEN WAITING FOR YOU.



A bold statement from
GEOFFREY BEENE
AT BERGDORF'S.
The newest short jacket suit
has relaxed elegance
in the hands of a master.
Here, from Beene's
bold plaid story for fall,
the oversized check
mohair big coat over
a smaller plaid wool suit
with blue jacquard
silk blouse.
Both of multi-stripes
on black from
The World
of Geoffrey Beene

On the Plaza in New York and White Plains

BERGDORF GOODMAN



RALPH LAUREN
outclasses himself.

Time and again. With the purest fabrics known to woman...
blue ribbon wools, swaths of challis, native Harris Tweeds, unexcelled cottons. Haberdashery smacking of custom cuts.
Observe the new short jacket. Natty, how it's cropped to ride over the swaying dirndl and fine-honed shirt.
The important jacket, brown and green tweed, 4 to 12, 288.00.
The important challis foulard dirndl, navy, green, and rust, 4 to 14, 156.00.
Tuxedo front wing collar shirt, grey cotton stripe, 4 to 12, 70.00.

Ralph Lauren Shop on Three, and all fashion branches.

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VOGUE®

FASHION

293 Fashion Flashes: What They're Wrapping Up In . . . Dancing In . . . Seeing Through
295 Point of View: The New York Collections: The News—And How To Shop For It
296-305 The New York Collections: First Things . . .
306-317 We Like Their Style: Geoffrey Beene, Steven Burrows, Calvin Klein, Ralph Lauren, Mary McFadden, Oscar de la Renta
334-339 Furs—The Most!
340-351 The Odds-On Favorites
352-355 Night Changes
356-359 Gold Surprises
360-365 In For Dinner
374-377 Casual/Country—New Coverings, New Tops and Bottoms
280 American Fashion—At Stores Across the Country

BEAUTY AND HEALTH

174, 180 Beauty Now: Fragrance as an accessory. Plus: Nail-care update
248, 250 Hair Now: Quick takes . . . new looks, how to get them.
272 Body Now: How not to be an exercise dropout . . .
274 Beauty Q. and A.
290 Health. By Melva Weber
318-325 Fall Beauty News: The "kohl"-rimmed eye. The softened lip. The factors that affect skin aging
368 Health for Your Whole Life. By Ellen Switzer
389 Breakthrough: Improved Acne Treatment. By Nissa Simon

PEOPLE ARE TALKING ABOUT

185 Between Us. By Lorraine Davis
200 Losing Weight Made Me a New Person. By Eve Babitz
215 How Smartly September Comes In. By Eleanor Clark
220 What's News, What's Coming: Movies, Books, Art, TV, Taxes, Restaurants, Sounds, Sports, Collecting
236 Spending Money on Yourself. By Mary Page
326 People Are Talking About. . . . By Leo Lerman
327 Candice Bergen, Giancarlo Giannini
330 Photo-Luxe: Irving Penn's New Exhibit
332 Irving Penn: Time Is Luxury. By Thomas B. Hess

AT HOME

166 The "Live Green" Fast Food: Sprouts. By Arthur Gold and Robert Fizdale
258 Opening Moves: Easy Recipes from a Hostess Who Knows the Game. By Pamela Harlech
366 Sprouts: Self-Starter Food. By Judith Stern, Sc.D.; Arthur Gold and Robert Fizdale; Blair Sabol
370-373 Pooling Their Talents:
370 Diane Von Furstenberg's Connecticut Bathroom. By Françoise de la Renta
372 Lowell Nesbitt's New York Swimroom
378 Money: Racehorse . . . a Fast Profit? By William Flanagan

TRAVEL

108 Head for the—Italian—Hills. By Hortense Calisher
283 Travel Now
284 Australia: "Down Under" Is Up. By Susan Train
328 Jazzing Into Cuba. By Kathleen Tynan

IN EVERY ISSUE

62 Masthead
62 You Write Us
232 Horoscope. By Maria Elise Crummere
288 Vogue To Go
384 Travelog
390 Vogue School Directory

BEAUTY ON OUR COVER Patti Hansen opens our New York Collections issue with the news of this year's neck "jewel": the soft jewel . . . here, the gold-metallic muffler, twisted and knotted over Geoffrey Beene's heavy-knit red turtleneck. . . . The good-with-gold makeup: makeup with its own warmth of gold, such as Babe's Canyon Country Colors by Fabergé—especially Sundown Copper lipstick. Beene Bag wool sweater, about $96. Bergdorf Goodman; Nan Duskin; Woodward & Lothrop; Hudson's; Stanley Korshak; Frost Bros.; ZCMI; I. Magnin. Mady Gerrard scarf, $50. The Mady Gerrard Knit Place; Kane's, Chicago. Ted Muehling earrings, $60. Bergdorf Goodman; Neiman-Marcus. Makeup, Sandra Linter; hair, Harry King. Photograph, Patrick Demarchelier.

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chanel/regency

The quintessential little black suit. With the unmistakable Chanel jacket,
black and white braided and signature buttoned over the side slit skirt and matching,
signature dotted pure silk blouse. The collection only at Rich's Regency, Lenox Square, Atlanta,
in the entire southeast. From the fashion image that's lingered on. Chanel.

RICH'S





BONWIT TELLER LOVES CHARLES SUPPON

New York Manhasset Scarsdale Short Hills Philadelphia Wynnewood Jenkintown Chicago Oak Brook Boston Troy Palm Beach Beverly Hills



Nat Kaplan The perfect ensemble. Wine blazer jacket of Ultrasuede® over a thoroughbred skirt of French wool plaid combining wine, cream and green. Cream satin blouse and scarf. Sizes 6 to 16, about $360. Nat Kaplan, 498 Seventh Avenue, New York..

Photograph by Peter Fink



luxe

The Bill Blass evening suit in the grandest manner. Short tuxedo jacket of black nylon velvet polished with satin. Soft frilly blouse of white silk plissé. And bouffant skirt of black silk satin. The Designer Salon, Third Floor, Lord & Taylor.

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The C.H.R. Concentrates.

Three singular beauty treatments with an exclusive collagen / protein system. And vigilant moisture for your skin.

One of the appealing qualities of the exclusive collagen / protein system is its ability to cling vigilantly. Because a moisturizer that doesn't cling to your skin is hardly worth the effort of application.

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The Concentrates are rather expensive, of course. But you're not surprised, are you?

C.H.R. Moisture Concentrate
C.H.R. Moisture Creme Concentrate
C.H.R. Night Creme Concentrate



'ULTIMA' II
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bill kaiserman for rafael, tenderskins



photographs: shrabanesi

california seattle portland phoenix chicago L.magnin

mary mcfadden, the art of high style



photograph: skrebneski





© 1977 Estée Lauder, Inc. Photograph: Skrebneski Clothes: Regine Sicart Jewelry: Richard Charles Glassen

Every once in a great,

great while there is a look that

is so intensely appealing

you can't resist it.

Now Estée Lauder brings you her new

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to give your eyes,

lips, cheeks, fingertips

a new warmth,

a new richness, a new intensity

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Estée Lauder



Lillie

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Rubin

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SAN ANTONIO AUSTIN DALLAS FT. WORTH ARLINGTON OKLAHOMA CITY COLORADO SPRINGS DENVER TUCSON SCOTTSDALE PHOENIX COSTA MESA



Cashmere As casual as a tee-shirt. As luxe as a fur. Contradictions never seemed so compatible. In soft grey, sizes small, medium, large, $360. Belted over a lace-edged striped men's shirt, in grey and wine cotton, sizes 4 to 14, $100. This—and the 5 other Lauren-looks here, just a sampling of the fabulous collection now in our Ralph Lauren Shop.

Saks Fifth Avenue

Clothes by Bill Blass for Blassport ©1977 Revlon Inc

Charlie

A most original fragrance



Now the world belongs to Charlie.

The gorgeous, sexy-young fragrance. By Revlon



The renaissance of the ballgown begins right now...as a seasonful of galas gets underway with this from a new collection by Morty Sussman that includes everything for an invitation that reads white tie. Or black. Or, as ours did, at the Rainbow Room. Waves of pleated ruffles—at the hem of the slip-topped gown, all around the edges of the almost Victorian jacket done in royal blue silk taffeta sashed with raspberry satin. Sizes 4 to 12, $550. This—and 5 other night-looks shown just as we saw them at the Boutique Show; just as we have them for you in Evening Collections.

Saks Fifth Avenue


N°5
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Catherine Deneuve for Chanel
CHANEL N°5

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Carefree is Your Dior.



CHRIS VON WANGENHEIM

Wild flowers bloom in the Christian Dior scarf collection.

© 1977 Elizabeth Arden



There is this woman. Watch her.

She is a tapestry
of delicious contradictions.
Capable of laughter
that all the world may witness.
And of tears that
no one will ever see.
A swimmer who may never
enter the water.
A musician who may choose
to listen rather than to play.
A wife who feels like a lover.
A mother who remembers
what it was like to be a child.

There is this woman.
And here is the fragrance
that defines her:
a melding of flowers and
more flowers,
mingled with a fresh flourish
of spices.
We call it–Cabriole.



Cabriole

by Elizabeth Arden

Because there's never been a better,
more rewarding time to be a woman.

Strike up the band, Ringling Bros.-Barnum & Bailey circus has come to town! It's a spectacle of high prancing horses. Death defying aerialists. A heart stopping wild animal tamer. In the center ring, a parade of elephants perform majestic feats while glittering showgirls balance magically astride. And those rollicking, frolicking funnymen clown their way into your heart. (It's no wonder they've captivated Pearl and Al!) Capture the joyous excitement under the Big Top with festive finery designed by Albert Nipon. Shine on, silver girl, in delicate imported georgette, replete with pleats and silvery satin ribbon. In shell pink with crystal-pleated yoke. About $318. Our razzle-dazzle red is the show stopper that wraps up to go. In imported georgette with tucking and elasticized elbow-length sleeves. About $250. Sheer ecstasy in shell pink imported georgette! Billowing, blouson-sleeved shirt dress shows off a brave front, then sashes with a soft bow. About $260. Say it with flowers, floating on an inky black sea of imported georgette with a wide, sweeping neckline and full skirt, tied at the waist. About $250. All dresses have full slips and are available at these and other fine stores: Bloomingdale's/Neiman-Marcus/I. Magnin, San Francisco/Filene's, Boston/Jacobson; Jackson, Michigan/Burdine's/Sue Baseman; [illegible]/Sophy Curson, Philadelphia/Frost Bros., San Antonio/Nordstrom, Seattle/Gidding-Jenny, Cincinnati/Kaufmann's, Pittsburgh/Garfinckel's, Washington DC/Helen's "of Course"; Beaverton, Oregon/Dayton's, Minneapolis.

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Introducing the look that makeup alone can't achieve. A flawless, polished, beautifully understated look created by Chanel's own unique approach to makeup and skin care. A Beauty Collection so simple, so effective, so luxurious, European women have cherished it for years.

We warmly invite you to visit with our *Chanel Analyste* so that she may introduce you to *équilibre* – the underlying principle of Chanel skin care. And show you how our soft washes of color, subtle shadings, and new makeup textures and effects, enhance the natural radiance of skin performing at its best, to create the flawless look of understated elegance that is Chanel.

BEAUTY



Introducing makeup and skin care for the woman who appreciates the dramatic effect of understatement.





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HALSTON

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"Somehow real gold and sterling silver never go out of fashion."

Audrey Butvay
Director of Advertising
International Business Firm

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It's not just real jewelry, it's real Ciani.

A collection of 14 karat gold and sterling silver jewelry. At the Ciani department at fine stores. $25 to $500.
Necklace $65., Earrings $20., Bracelet $90. © Ciani, Inc. sub. Monet Jewelers Inc.



Introducing Estée Lauder's scientific approach to a clean, clean face: Basic Cleansing Bars and the warmth of water.

There's nothing quite like the feeling of a clean face, deep-down satisfyingly clean; the feeling of bathing your face in warm, warm water. It's a very basic pleasure. And it's one of the reasons Estée Lauder has created her Basic Cleansing Bars. The perfect balance of cleaning and refining agents in each bar gives you a scientifically controlled system of washing your face clean, clean, clean. It is, in fact, so ingeniously formulated it works no matter what kind of water you have.
Basic Cleansing Bars plus warm water is a truly effective combination. Try it. In two formulas: one for normal to dry skin, one for normal to oily skin. Your face will look and feel glorious.

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Estée Lauder

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Everything a knit suit should be . . .
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Exclusively at BONWIT TELLER
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in New York, N.Y.



Norka dyed beige/brown/white reversible mink coat



Fouke dyed beige safari Alaska seal coat edged in mink

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Exclusively at BONWIT TELLER
Grosvenor Fur Salon
in New York, N.Y.

BUKHARA
USSR

Russian Sur Bukhara broadtail coat with sable tuxedo



Natural Russian sable coat

GROSVENOR
CANADA

Exclusively at BONWIT TELLER
Grosvenor Fur Salon
in New York, N.Y.



Canadian coyote stroller edged in Arctic fox



Canadian red fox coat edged in Arctic fox

GROSVENOR
CANADA

Exclusively at BONWIT TELLER
Grosvenor Fur Salon
in New York, N.Y.



Canada Majestic dark and demi-buff mink tweed coat

GROSVENOR
CANADA

Exclusively at BONWIT TELLER
Grosvenor Fur Salon
in New York, N.Y.

Photography: Barbieri

chanel, the constant, a soft suit of our time



photographs: skrebneski

I.Magnin california seattle portland phoenix chicago

milano, anticipation, fulfillment, raves, and now...

missoni



Missoni

the fall collection arrives in bloomingdale's

NEWS: layering all-of-a-piece. The turtleneck with a cabled vest built in, 155.00.

NEWS: the drawstring skirt. Ribby. Eased. With bold patch pockets, 110.00.

In Cappucino, a new Missoni blend, or off-white. Knits of new substance in wool, nylon and silk. 6 to 10.

The Shop for Missoni.

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comes up with
the richest
colors
of the season

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EYES



Plum Smudge Grey Smudge Teal Smudge



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and sherries
shimmered with gold
in a new collection
for lips, cheeks and eyes
from

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DO YOUR LEGS.

Givenchy introduces the first designer collection created entirely for your legs.

From the daytime leg, to the evening leg, from the cozy leg, to the dramatic leg, Hubert deGivenchy has created, for Round-the-Clock, an entire fall season of haute couture legs. (For not very haute prices, but in very couture colors.) From left to right:

Givenchy Body Smoothers. *The high fashion Lycra® spandex support pantyhose that hug you and smooth you. $5.95.*

500 G's. *The first couture signature pantyhose. $4.*

Givenchy Body Gleamers. *Givenchy's ultra-sheer, shining look, to light up your legs. $4.*

Givenchy Warmers. *To wear up, cuffed, or over your boots. $6.*

Round-The-Clock

The Purist.



Perhaps you've noticed how many of your favorite products have been miraculously "improved" lately. They've been lemon-freshened, hyped up with ingredients to make them last longer, changed into exotic shapes and colors. Purity and quality, those old-fashioned absolutes, have become harder and harder to find.

Take heart. There are a few stubborn purists still around. And when it comes to sensitive skin care, count us among them.

Neutrogena proudly announces nothing new or improved about our soap. We don't tamper with the Neutrogena® formula by adding new ingredients just to keep reviving your interest. Our soap's made with pure, natural ingredients, the finest we can buy. Without artificial hardeners or coloring or additives or free alkali that potentially could irritate sensitive skin.

We don't crank out Neutrogena by the usual mass production methods, either. We make our soap the way you'd make a gourmet dinner because we're just as finicky about quality as you are. Individual batches are carefully controlled and "cooked" for six hours. During that time they're checked time and time again by our chemists.

All in all there are 22 separate tests for quality and purity during manufacture.

And independent dermatology laboratories, adhering to strict FDA standards, have also tested Neutrogena eight different ways to make sure it's as careful with your face as it should be.

That's why so many doctors recommend Neutrogena. It cleans your skin thoroughly, but not drastically, leaving it immaculately fresh, but not dry.

We don't promise you miracles or magical ingredients or exotic fragrances. We don't make claims we can't live up to. All you get from us is a safe, pure bar of amber soap that won't irritate even the most sensitive skin.

If you've gotten a little skeptical of change for change's sake, you should try Neutrogena. It's a purist. And we think your complexion will enjoy going back to these old-fashioned basics, purity and quality.



for sensitive skin care.

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Coty. The face

of fashion.

A new color energy: the soft hues of summer give warmth to autumn.

The energy of summer's soft pastels is transformed for fall: misted, smoked and muted. To give a new lift and warmth to cold weather clothes. Layer upon versatile layer combines soft colors and textures.

Make-up too has a whole new warmth and energy. The misted, smokey, muted pastels of fall, softly warm lips, cheeks, and eyes. All in subtle shadings. All in products that combine beauty with treatment for all-weather protection.

The Foundation: Glowing Finish All-In-One Makeup. The perfect combination. One sweep gives you moisture, conditioning hydrolyzed protein, sun screen, and sheer natural color. Soft and warm for fall. And, for oily skin, Glowing Finish Oil-Free Makeup with astringent.

The Mascara: Glowing Finish Thick'n Healthy Mascara, with pro-vitamin Panthenol. It not only builds and thickens your lashes, but actually strengthens and conditions them.

The Blush: Glowing Finish Cremepowder Blush. The glowing energy of soft warm hues. In a texture silky as creme, lasting as powder. Beautifully blendable natural color that stays warm and radiant for hours.

The Lips: Silksticks. The final touch. The colors are warm and rich for autumn. Smooth, silky, and enriched with hydrolyzed protein to care for your lips. Moisturizing and luscious.

The Face. The model wears Coty's Glowing Finish 'Sunlit Fawn' All-In-One Makeup, 'Mountain Plum' Cremepowder Blush, 'Medium' Moisture Powder, 'Passionate Plum' Silkstick lipstick and Thick 'n Healthy Mascara in 'Black Brown.'



Clothes by Carol Horn, winner of the prestigious Coty Fashion Critics Award, presented by Coty to American designers of outstanding achievement.

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Paris

Walter Bebirian

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GEOFFREY BEENE

RED

PARFUM

AVAILABLE AT BERGDORF GOODMAN AND NEIMAN-MARCUS

Changes? Big ones! And everything that catches this fall's mood is right here. Mixed prints. Swirling skirts. Earthy colors and surprising combinations like challis and velvet. From Charles Suppon for Intresport, an example of the best peasant art: pleated wool / cotton challis skirt. $70. Curry cotton velveteen blouson that draws close at neck and waist. $80.
Better Sportswear, 105



Two shirts. Newer than just one. Intresport's related but not matching garden prints are wool / cotton challis. Each $66.
Better Sportswear, 105



The new riding boot
Heel lowered, rising straight to the hem of a flirtatious skirt.
Antiqued brown leather by Andrew Geller with optional-to-wear spurs. $100.
Shoe Salon, 64

Antique etched glass stickpins, like the ones handed down from generation to generation. Clear or pastel tinted by Iris Lane for One of a Kind. Each $22.50.
Fashion Jewelry, 141





Changing the look of the West!

Robinson's

SOUTHERN CALIFORNIA

enter Chloé

"A woman does not put on my fragrance. She enters it."

Karl Lagerfeld



Parfums Lagerfeld · Paris

the arthur richards woman



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Jacobson's



There's nothing extravagant about having beautiful skin. How you look affects everything you do. It means having confidence and pride in yourself. Erno Laszlo understands how important it is to look your best and we make having beautiful skin simple and easy.

We start with a very basic principle, your skin has its own characteristics. An Institute trained skincare specialist will ask you some important questions to determine what they are. Then she will tailor a treatment ritual for you of our exclusive formulas. Use them every day and they will help you to have the kind of skin you can be proud of.

Meet with our Erno Laszlo specialist at Carol & Mary. She'll help you to have clean, healthy looking skin.

The Erno Laszlo Institute

10 East 53 Street
New York 10022.

Carol & Mary



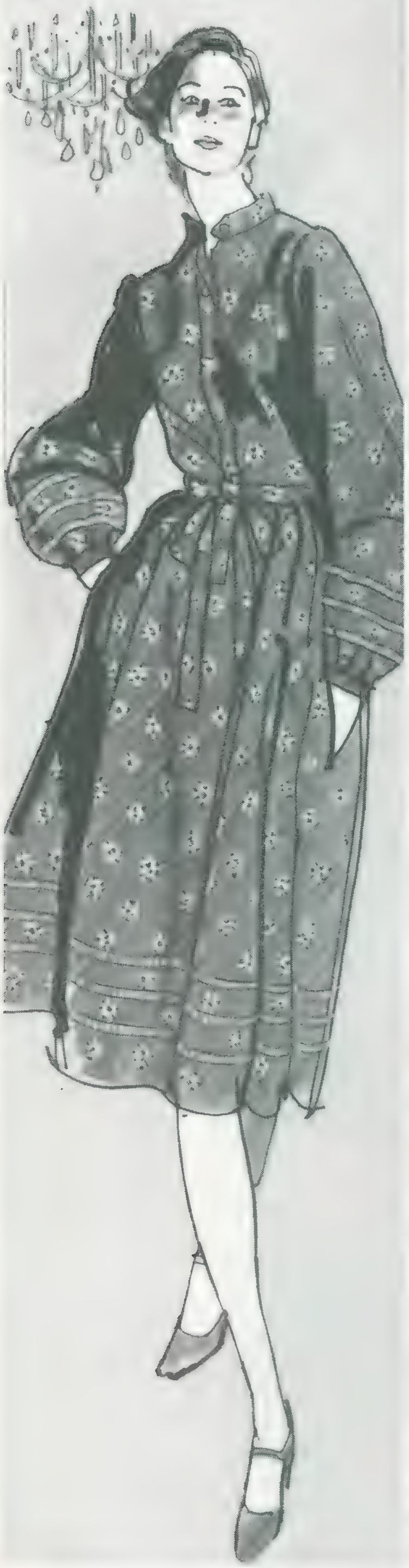
photo: bernt brenken

L. MAGNIN

california seattle portland phoenix chicago

emanuel ungaro parallèle paris

JAMISON.



Challis in a romantic mood. Jamison sees it in bright multi-colored flowers on black trimmed with green grosgrain. Sizes 6 to 16, about $78. Jamison, a division of Nat Kaplan, Inc., 498 Seventh Avenue, New York.

(Incorporating Vanity Fair)

VOGUE

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BRITISH VOGUE Vogue House, Hanover Square, London, W1R OAD FRENCH VOGUE 4 Place du Palais-Bourbon, 75007 Paris ITALIAN VOGUE Piazza Castello 27, Milan VOGUE AUSTRALIA is published by Bernard Leser Publications Pty. Ltd. BRAZILIAN VOGUE is published by Carta Editorial Ltda.

VOGUE is published by the Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue, New York, N.Y. 10017 CHAIRMAN S.I. Newhouse, Jr. PRESIDENT Robert J. Lapham
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You Write Us

More than fashion

I was surprised to see a letter in the June issue advocating that you print less articles.

I have subscribed to Vogue for a number of years because you have featured such diverse writers as Samuel Beckett and Anaïs Nin, because of your coverage of the arts, and also your articles on health, which have been good and readable. I enjoy the variety of topics in each issue.

While I enjoy Vogue as a fashion magazine, I would hate to see it reduced to that alone. I appreciate your commitment to quality and to a broad range of important issues and ideas.

Katherine M. Ross
Roswell, GA

What experts overlooked

I resent the article in the June edition of Vogue entitled "How You Think" written by a panel of "experts" who ostensibly are the representatives of the majority in terms of female thought. Yet not one of those women is, apparently, a full-time homemaker. I am. And when I read these ersatz reports on what Woman is supposed to be All About I wonder when the Fem Lib Persons are going to get practical.

Agreed—not everyone has to parent. But there *are* children in the world and if they are blood of your blood and bone of your bone—the most marvelous creative adventure humans have ever been part of—why would one not want to finish this work already begun? Or at least give it ten constant years. Few career women would begin a project and turn it over to an office errand boy/girl to complete, yet they are crying for home/community cooperation to do just that with their children; to give birth to a child and then hand him/her over to someone who makes $3.00 an hour to raise.

Financially dependent? *Mutually* dependent: When my husband knows he can count on my warmth and response, as well as intellectual involvement and stimulation outside the board meeting door, I feel that is just as responsible a position as his being chairman of that board. The point is, of course, so does he. And he lets me know it.

Perhaps the most disturbing thread that runs through this June dialogue is one of selfishness. Somewhere in the maelstrom of self-assertiveness and identity-seeking many

(Continued on page 186)

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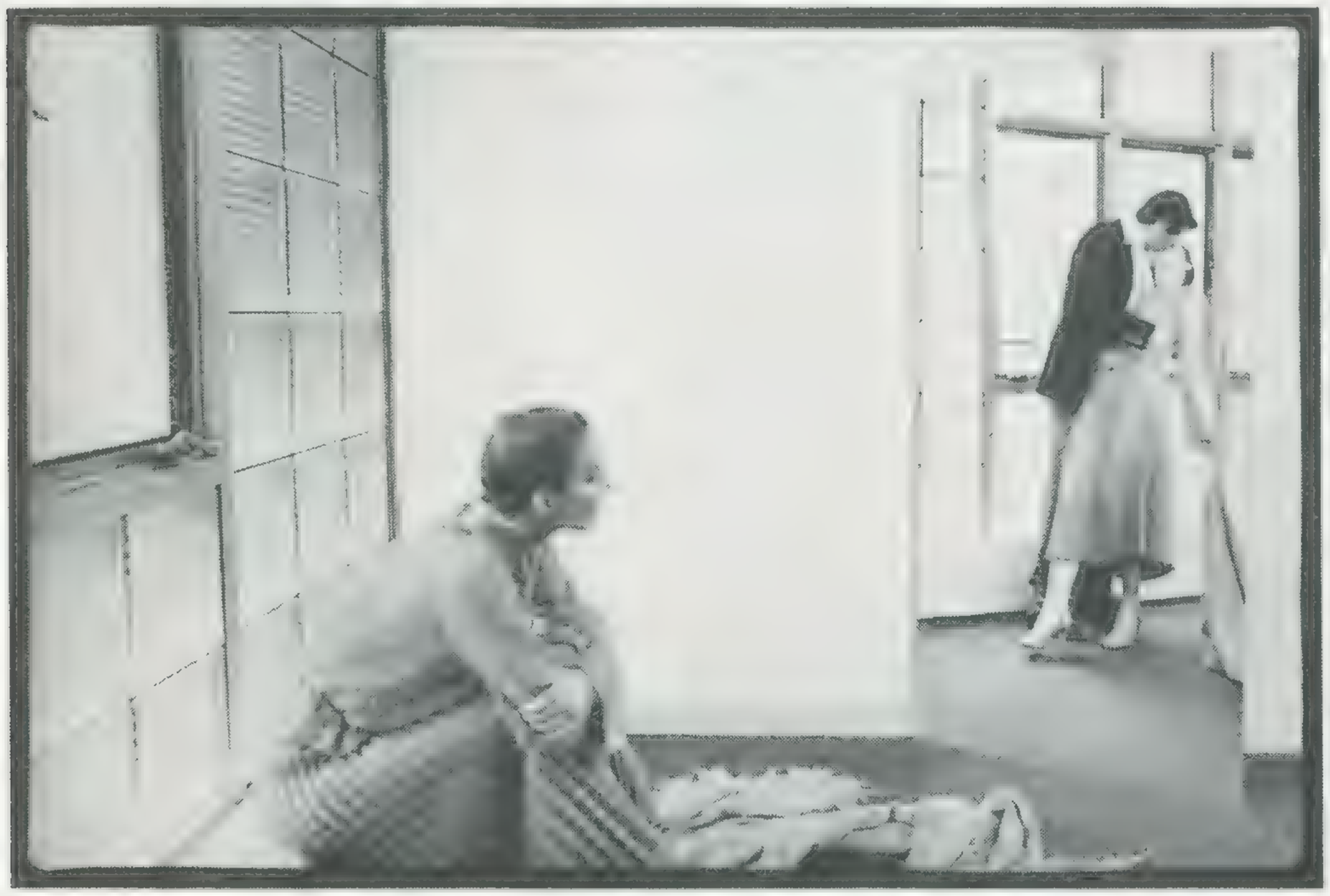

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TRAVEL

Head for the—Italian—hills

By Hortense Calisher

A little hill town's a dangerous thing—especially in Italy. Early on, the Guelphs and Ghibellines withdrew to hill towns, to take pot shots at each other across that cerulean sky—yet once I saw my first, San Gimignano, spouting from the plain as if its thirteen remaining towers held all of human necessity, I knew that these passionate withdrawals couldn't have been only military. Next to me on our bus, a woman kept groaning what I only dared feel—"It looks so real. So much like it ought to." I would have to know two hill regions, one in Italy and one in America, before I understood why.

Any small town's a microcosm, much of which we can predict. A hill town has also a shape to its days that is inescapable. Whether, like Orvieto in Umbria, a hill town towers above the road to Rome like a small volcano pointing the way to heaven instead or like certain towns in the Adirondack foothills—Whitehall, Cohoes, Sacandaga—the town nestles at a modest level behind a Thruway or a State Park, they all share one bedrock exemption from what modernity does with itself on the flat. People in a hill town live coiled in a special closeness, looking both down and up.

Let me take you first to Monte, as its inhabitants call our town for short. We enter Monte through one of the great stone arches that so many hill towns have—the best too narrow for buses—and come upon a complete civilization. Fourteenth century? Some. Sixteenth, seventeenth? Yes. Eighteenth? Mmm, but they're peeling that layer from the frescoes in the church, where we find the mason chomping his bread and garlic, sprawled among the newly revealed saints. Nineteenth?—posted up there among the month's wedding banns. Outside in the plaza, behind the colonnades of town hall, post office, and bank, and in the circle of stores—a reasonable eternity everywhere, with the twentieth century firmly on top.

We go first to the hairdresser; in two anciently ogived rooms just a door from the arch, she and the manicurist—two young beauties out of *Bitter Rice*—are staring at television, along with the customers. The hairdresser pats her arrowy figure smugly, to show me the bump of new child. Husbands wander in, some with kids who are crowed over like rarities. One man, seized, hairnetted, and clamped under a dryer, smirks into the mirror à la Mastroianni. All matrons watch. We are temporarily a family.

Outside again, elegantly coiffed, we two climb the narrow streets to call for my old Roger Vivier sandals, their repair refused by all U.S. shoemakers. The cobbler, opening his high window, lets the sandals down, restored, on a string. On the way, we pass two men trundling a huge firebronzed pig by the pole plunged through it stem to stern; this is for the *Porchetta* festival.

Behind his curtain, the barber, razor lifted, says, "Ah, la Signora Hortensia"—as my husband reports when we join up at the Café. Everybody's there at least once a day—dazzled tots at the pastry counters or homemade-ice-cream bins, mas and grannies at tables, men at the bar, plus anybody in to use the toilet. And everybody knows everybody, us included.

Outside, across the valley, Cortona is shining. Shall we visit its count, who's retired from his chill castle to a cot where he keeps gazelles? In summer, the countess, who leases cottages owned by them, will invite her tenants (or you or us or any visitor; it can happen to anybody) to lunch in the castle courtyard where Signorelli fell to his death while painting for the family—where now she distributes the tenants' mail and a multi-level gossip circulates. Or shall we climb nearby Gargonza, where Dante came? In the rustic restaurant, young waiters will serve us like altar boys, anxious over the feathery fettucine—because Teresa, now a great lady and Floriano's cook, was once a shepherd there. Or shall we ask in that thin young couple, here from the States for a year, who lagged to help with the olive harvest and don't want to leave?

We're going home tomorrow. I want to tell those two about Whitehall, New York, "birthplace of the U.S. Navy"—between a barge canal and an Adirondack foothill, how did that happen? Or of Cohoes, a red-brick half-mile of factory, suspended between the black cliffs where the Mohawk joins the Hudson. In Whitehall in summer, a showboat barge moors at a canal Eatery, as it calls itself, where the young couple may lunch with the locals or stay for the night in antique rooms flickering with light from the canal.

Across the lock, the town's stores are dotted along one English-style High Street; and on the hill behind—up beyond second-story porches screened with morning-glories-on-string behind which old men are playing dominos or poker—the gaunt façade of one extraordinary American Gothic manor house hangs thinner than a paper moon against the greenery. Within the custom of their own country, the young couple will find again what they are leaving—the same special dramaturgy, and oddly moralized simplicity of such terrain.

In Sacandaga, it'll be all mountain narrowness, in the faces too, and the deer scent of a buckskinned history now dilapidating. Standing in any of these towns at dusk, you see the nineteenth century rise like a waterfall. To join the others.

In Monte's hardware shop, where I am still standing, an electrical plaything radiates slowly, porcupine and delicate. I crave it, but the home voltage won't be the same. At dusk, though, all hill towns 'round the world are the same in spirit. All Dante's levels, heaven to hell, are there displayed. It all fits. . . . So real. So much like it ought to be. . . . You have the illusion that you can choose your own slope. ▽

Hortense Calisher's *"On Keeping Women," coming in November from Arbor House, will be her eighth novel, fourteenth book.*

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– Victoria Fyodorova

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Anne Klein in her natural element for fall...traditionally classic, casually elegant. The blazer costume with extravagantly-cowled sweater, turnabout vest and softened dirndl skirt of printed challis. Blendings of vintage rust, teal and grape. Regency Room.

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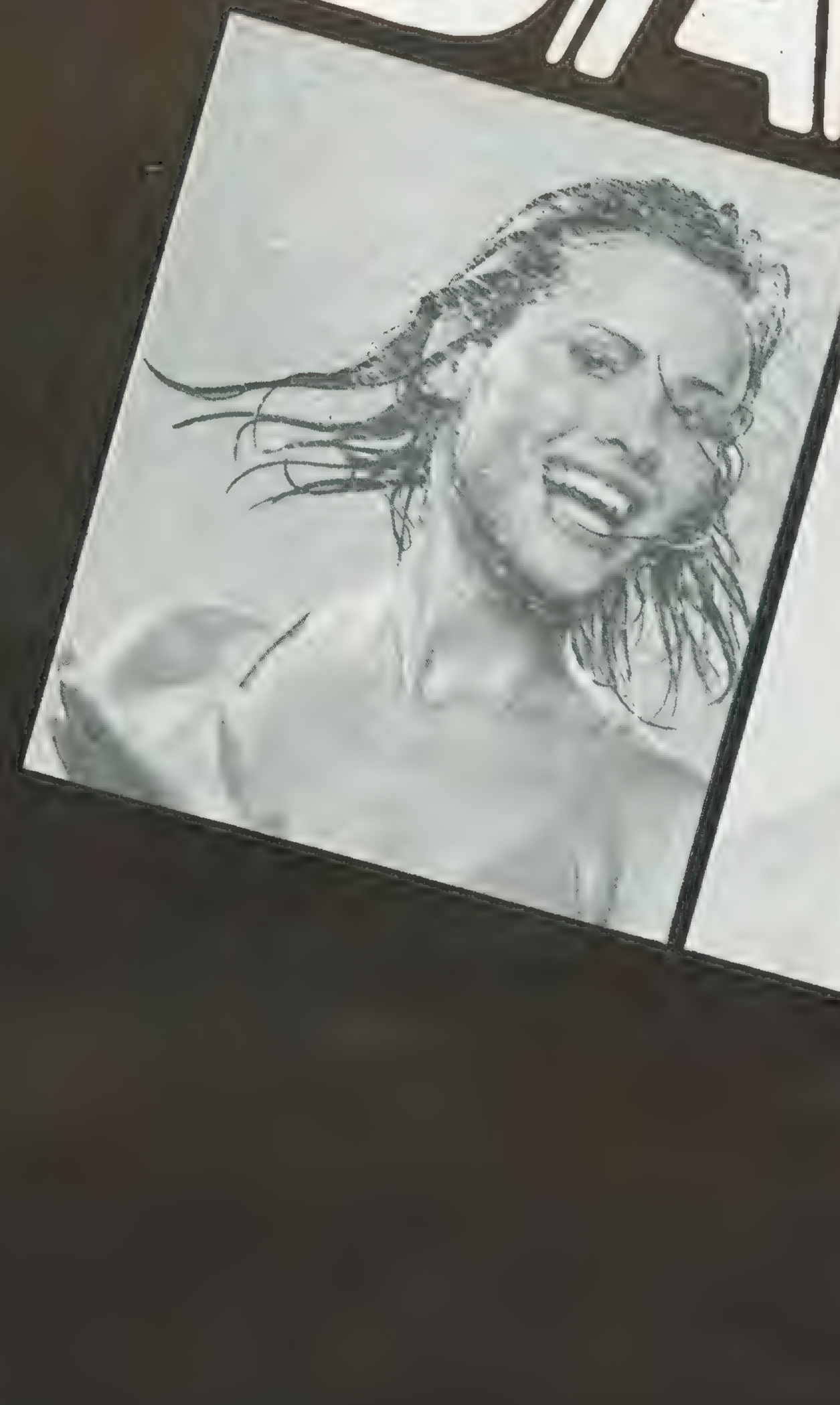
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antiquities. So maybe I should see his etchings. Or should
I tell him I never mix pleasure with bizzness?

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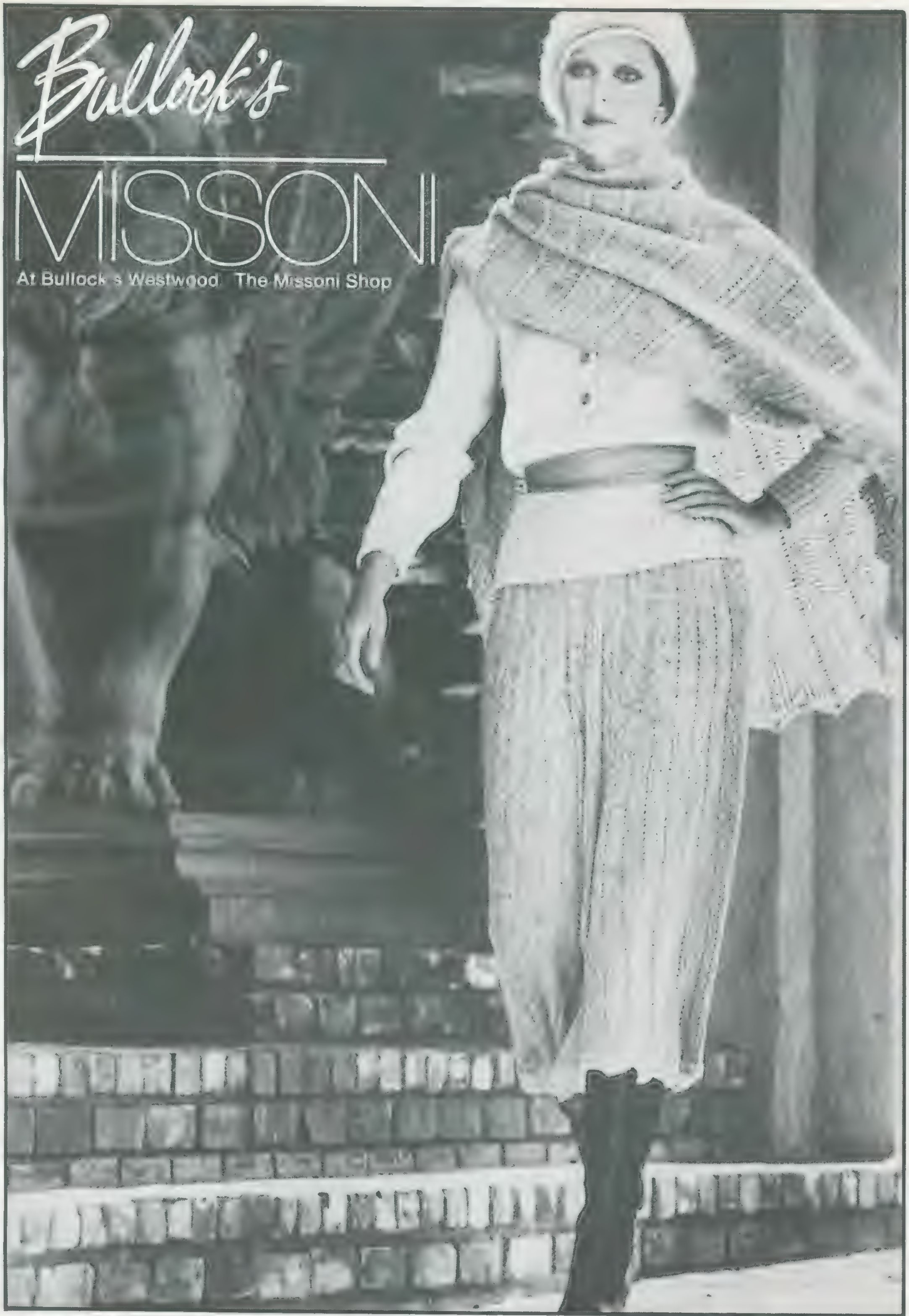
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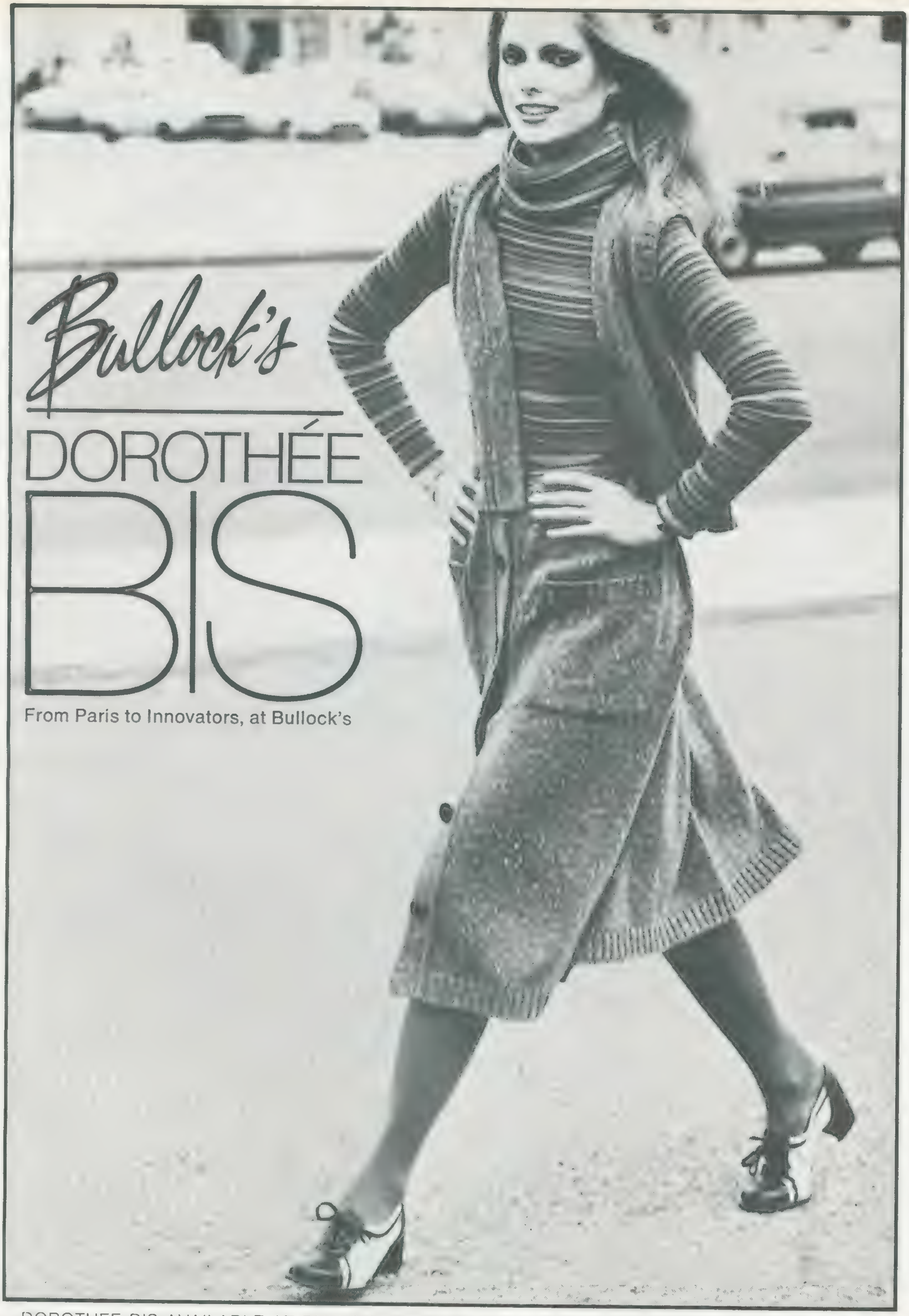
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Famous-Barr, St. Louis



Photography: James Leick



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tweed
with
blanket
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Food

By Arthur Gold and Robert Fizdale

Sprouts: the "live green" fast food; these energizers are a snap to grow, cook. Recipes here, more sprouts on page 366

CARIBBEAN SALAD

four servings

1 four-ounce package alfalfa sprouts (3 cups), or 3 cups bean sprouts
2 ripe mangoes
1 large or 2 small avocados
Juice of 1 lemon
1-2 tablespoons wine vinegar
½ teaspoon Dijon mustard
6 tablespoons olive oil or French peanut oil such as Huilor brand
Salt and freshly ground pepper

Place alfalfa sprouts in a glass bowl, separating with your fingers. (Do not wash.) If using bean sprouts, put into a colander, rinse in cold water or pour boiling water over, dry with paper towels.

Peel mangoes and cut in irregular slices or small chunks. Add to salad bowl. Cut unpeeled avocados in half lengthwise. Discard pit. Holding each half in your hand, use a sharp knife to cut into slices, then scoop out slices with a large spoon. Separate and spread over the sprouts and mangoes. Sprinkle with lemon juice.

In a small bowl, dissolve mustard in vinegar by beating with a fork; beat in oil. Add ½ teaspoon salt and some generous twists of pepper. Taste; correct with more salt, pepper, oil, or vinegar; pour over salad.

RAW MUSHROOM-SPROUT SALAD

six servings

½ pound fresh mushrooms, thinly sliced
1 tablespoon lemon juice
¼ cup thinly sliced scallions
1 cup bean sprouts, rinsed in cold water and dried
3 tablespoons olive oil (or cream)
½ teaspoon each salt and freshly ground pepper
½ cup alfalfa sprouts

Place sliced mushrooms in a bowl, toss with lemon juice which will prevent them from darkening. Add remaining ingredients except alfalfa sprouts, toss well. Correct seasoning; chill before serving. When ready to serve, sprinkle alfalfa sprouts on top, toss once more, and serve.

TOMATO SALAD

four servings

3 large ripe tomatoes
Freshly ground pepper
1 cup alfalfa sprouts
2 scallions, finely chopped
3-4 anchovies, coarsely chopped
8 tablespoons olive oil
2 tablespoons wine vinegar

Slice tomatoes and arrange in slightly overlapping layers on a serving platter. Sprinkle with pepper but no salt. Scatter scallions and sprouts over tomatoes. Add a bit more pepper.

Prepare a dressing by blending anchovies, oil, and vinegar in a food processor, using steel knife, or in a blender. Or mash anchovies in a mortar or wooden bowl and stir in oil and vinegar. Pour over salad. Spoon dressing that collects in platter over salad at least 8 or 10 times before serving.

WATERCRESS-SPROUT SALAD

four to six servings

2 bunches watercress
1 small can water chestnuts
1 cucumber
1 cup alfalfa sprouts

Dressing:
2 tablespoons peanut oil
2 tablespoons Oriental sesame oil
1 teaspoon sugar
2 tablespoons soy sauce
1 tablespoon vinegar (rice vinegar or wine vinegar)
2-3 drops hot oil (China Bowl brand) or Tabasco sauce

Mix all dressing ingredients together. Wash watercress, dry. Drain water chestnuts and cut into thin slices. Peel and slice cucumber very thin. Keep vegetables and chestnuts in refrigerator till ready to serve.

In a salad bowl, mix ⅔ of the dressing with the other ingredients. Add more dressing only if needed. The salad must not be drowned in dressing.

Variation: The watercress, chestnuts, and cucumber, finely chopped rather than sliced and then combined with just a bit of the dressing, make a wonderful filling for sandwiches on sprouted wheat bread, buttered or spread with mayonnaise.

Chinoiserie cooking is a modest little cuisine we have invented that makes French or American dishes with a Chinese accent. Like *chinoiserie* furniture and objects, it is intended as a playful reference to real Chinese food. This crossbreeding has many delicious possibilities. Here are several, sprouting with goodness.

(Continued on page 168)

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SPROUT RECIPES

(Continued from page 166)

RATATOUILLE CHINOISE

four to six servings as a side dish

3 ribs and hearts of celery, cut into 1-inch slices
2 green peppers, cut into 1" x ½" strips
1 medium-size eggplant (about 1 pound)
2 cups bean sprouts
6 scallions, cut into 1-inch strips (using white part and 2 inches of green)
7 tablespoons peanut oil mixed with 1 tablespoon Oriental sesame oil
1 tablespoon fermented black beans (China Bowl brand) or salt or additional soy sauce
2-3 tablespoons soy sauce
6-8 drops hot oil (China Bowl brand), more or less to taste, but it's hot, or Tabasco sauce, or omitted entirely if you don't like "hot" food
2 teaspoons sugar
⅓-inch slice fresh ginger, passed through a garlic press (or ½ teaspoon powdered ginger)
½ cup water
1 pint very ripe cherry tomatoes, washed and stemmed

This can be made in a wok or in a large heavy iron skillet. Trim ends of eggplant; do not peel. Cut lengthwise into slices about ⅓-inch thick; then into 1" x ½" strips. Pour boiling water over bean sprouts in a colander; dry sprouts on paper towels.

Heat wok or pan. Add 3 tablespoons of the mixed oils and half the eggplant; stir constantly till browned. The eggplant will absorb all the oil, but do not add more because later the eggplant will release the oil. Remove to a platter and repeat the process, stir-frying remaining eggplant strips in another 3 tablespoons of oil till brown, then removing. Fry celery slices, green-pepper strips, and scallions in remaining oil till crisp but tender. Push to one side, place black beans in center of wok or pan; stir-fry for 1 minute. Return eggplant to pan, add remaining ingredients, except tomatoes and sprouts, bring to the boil, cover, simmer 5 minutes. Add tomatoes, cook, uncovered, stirring 2-3 minutes. One minute before the end, stir in sprouts; serve.

SPROUTING SOLES

two servings

1 cup bean sprouts
2 fillets of sole or flounder
Salt and pepper
2 tablespoons flour
6 tablespoons butter
2 tablespoons finely sliced celery
2 tablespoons finely sliced scallions (or shallots)
1 tablespoon slivered almonds
2-3 tablespoons soy sauce (or salt and pepper)
2 tablespoons freshly chopped chives

Rinse bean sprouts in a colander by pouring over boiling water; dry sprouts on paper towels. Season fish fillets lightly with salt and pepper, then dip in flour on both sides till lightly coated. Heat 3 tablespoons of the butter in a skillet. Sauté celery and scallions, stirring 3 minutes. Add almonds,

(Continued on page 170)

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SPROUT RECIPES

(Continued from page 168)

bean sprouts, and soy sauce; cook, stirring, for another minute.

Place a bit of the mixture on one end of each fish fillet. Roll fillet around filling or simply fold fillet over filling. Fasten with toothpicks. In another pan, heat remaining butter and fry fillets for a few minutes till golden brown on all sides. Remove and serve with remaining vegetable mixture, sprinkled with chopped chives.

A simpler method is to sauté the fillets till golden brown on both sides, then serve topped with the vegetable filling, sprinkled with chopped chives.

CHINOISERIE SPROUT OMELET

two servings

1 cup bean sprouts
4 tablespoons butter
2 tablespoons chopped shallots or scallions
1 tablespoon finely chopped celery
1 tablespoon chopped walnut meats
4-5 eggs
1 tablespoon soy sauce
Pepper

Prepare two pans, an omelet pan and a medium-size heavy skillet. Rinse bean sprouts in a colander by pouring over boiling water; dry on paper towels.

Heat 2 tablespoons of the butter in a skillet, sauté shallots and celery, stirring 2-3 minutes or till lightly browned. Add nuts and bean sprouts, cook another minute. Place skillet on an absestos pad over lowest heat to keep warm while you make the omelet.

Beat together lightly with a fork the eggs, soy sauce, pepper (no salt). Heat remaining butter in omelet pan. When butter foams and then subsides, pour in eggs. Cook over high heat, tilting pan away from you and scraping omelet toward you as it cooks. As soon as it is set but still a bit liquid on top, cover with bean-sprout mixture and turn out onto a warm platter, using a spatula to fold omelet over filling.

CHINOISERIE MAYONNAISE ORIENTALE

about one and three-quarter cups

2 large egg yolks, at room temperature
4 teaspoons rice vinegar (Marukan brand Japanese vinegar)
¼ to ½ teaspoon Chinese mustard powder
(China Bowl brand)
1 teaspoon soy sauce (Kikkoman brand)
or ¼ teaspoon salt
A few drops hot oil (China Bowl brand)
1 cup peanut oil
½ cup Oriental sesame oil, such as the Japanese oil
imported by the Japan Food Corporation
(sesame oil not from China or Japan
will have a much milder taste)

Can be made by hand or in an electric mixer. In either case, rinse a bowl in hot water, wipe dry just before using. If using an electric mixer, operate at medium speed and use a rubber scraper to push mayonnaise back down from sides of bowl. If beating by hand, beat constantly with a wire whisk, never stopping once you begin to add oil, till half the oil has been absorbed.

First put egg yolks in bowl, beat 2 minutes till slightly thickened. Add 2 teaspoons only of the vinegar, the mustard powder, soy sauce or salt, and 3 drops hot oil. Beat for half a minute. Combine peanut and sesame oils in a 2-cup beaker with a pouring lip, add to the bowl as slowly as possible, drop by drop, beating without stopping. Stop adding oil from time to time but do not stop beating. When about half the oil has been incorporated into egg mixture, mayonnaise should have the consistency of heavy cream. Add remaining oil, 1 tablespoon at a time, beating till absorbed. If sauce becomes too thick, beat in another teaspoon or two of vinegar. When all the oil is in, beat in 2 tablespoons boiling water. Taste, add salt, hot oil, or vinegar as desired.

Variation: Can be made in a blender or food processor, using plastic blade. Put all ingredients in the bowl of a blender or processor except peanut and sesame oils. Blend 30 seconds, then with motor running, add combined oils in a slow, steady stream.

(Continued on page 172)

THE TIMES

Unions open way to settlement at Heathrow

France rules out use of troops in Zaire

Blacklegs ... may be dr...

Phase three ... some unions

...ain cases ...ss ...trictions

Mr Howell says court...

...er fire ...roup

BBC ra... breaks ... new sou... barrier

Watergate ... to be freed ... from pris...

King Hassan call... five ambassado...



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SPROUT RECIPES

(Continued from page 170)

CHINOISERIE CHICKEN SALAD

one to two servings

Boned breast of 1 chicken
2 cups chicken broth, skimmed of all fat (such as College Inn brand)
½ cup bean sprouts
½ cup Chinoiserie Mayonnaise (see recipe on page 170)
2 tablespoons chopped scallions
2 tablespoons chopped hearts of celery
1-2 teaspoons soy sauce
Salt and pepper
Optional garnish: chopped fresh coriander (known also as Chinese parsley or cilantro); if unavailable, use fresh parsley

Place chicken breast in a pot, with a cover, that is just large enough to hold it. Pour over broth to cover chicken by an inch. Remove chicken, bring broth to a boil. Return chicken, reduce heat to a simmer, poach chicken, covered, for 8 minutes. Remove pot, still covered, from heat, let chicken cool in broth.

Place bean sprouts in a colander, pour over boiling water; dry sprouts with paper towels. When chicken has cooled, hand-shred it as the Chinese do, that is, tear it with your fingers into strips and shreds. Put into a bowl with dried sprouts and all the other ingredients except garnish. You may not need any salt or pepper. Mix well. Chill till serving time, then transfer to a glass serving bowl; garnish with chopped herbs.

POTATO SALAD, ORIENT EXPRESS

four servings

1 cup bean sprouts
1 pound potatoes, peeled and sliced
¼ cup coarsely diced drained water chestnuts (or celery or fennel)
2 tablespoons finely diced green pepper
4 scallions, sliced fine
Anchovy dressing made with 4 anchovies,
4 tablespoons peanut oil,
1 tablespoon sesame oil,
2½ tablespoons rice vinegar (or wine vinegar),
a little pepper if desired
½ cup Chinoiserie Mayonnaise (recipe, page 170)
¼ cup sesame seeds

Place bean sprouts in a colander. Pour over boiling water; dry sprouts on paper towels. Boil potatoes in lightly salted water just till cooked but still firm; drain in a colander, then on paper towels. While still warm, place potatoes in a bowl with bean sprouts, water chestnuts, green peppers, scallions. Dress immediately with anchovy dressing made by blending all the ingredients in a food processor or by mashing anchovies in a mortar, then stirring in other ingredients.

Toast sesame seeds on a cooky sheet in a low oven just till lightly colored. When potato salad has cooled, stir in mayonnaise, place in a serving bowl, chill till ready to use. Just before serving, sprinkle top with toasted seeds.

ANONIMA'S SPROUTED CARROT CAKE

six small loaves

3 cups carrots that have been peeled and cut into sections
1½ cups vegetable oil
2 cups sugar
4 eggs
2 cups sifted flour
2 teaspoons baking soda
1 teaspoon salt
1 cup coarsely chopped alfalfa sprouts

Put carrots and oil into blender and chop till rather fine. In a large mixing bowl, beat sugar and eggs together with an electric mixer till light. Add carrots and oil to bowl, mix well. In a separate bowl, mix together flour, baking soda, and salt. Add to carrot mixture, stir, using a wire whisk. The alfalfa sprouts that come in 4-ounce packages are washed and ready to eat. Do *not* wash again. Gently stir alfalfa sprouts into batter. Divide batter among 6 oiled 6" x 3" loaf baking pans. Bake at 350° 40–45 minutes. ▽

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I don't wear Chantilly every day.
I don't wear *any* fragrance *every* day.
I have my modern perfume days.
And my sophisticated perfume days.
And my Chantilly days.
When I want the world to see the softer side of me.
I feel very Chantilly today.

Beauty Now



The most romantic accessory you can wear this fall is one you can't see: fragrance!

To wrap around you like a silky, flowered shawl: a swirl of scent—it's never counted more as an accessory than it does this year (with all the romantic, soft clothes you're seeing). . . . And there have never been so many scents to choose from. Statistics: Fifteen new fragrances were introduced in the U.S. in 1976, eleven (so far) this year; another fifteen are predicted for 1978. How to hit on one, two—a half dozen!—fragrances that are perfect for you? *Tip:* Take advantage of the testers at perfume counters—they're there to help you. A few rules: Try no more than two or three scents at a time. Always allow a few minutes for each fragrance to "bloom"; the first impression can be misleading. And check the scent again in an hour—fragrance changes as it "lifts." To try now, these three new fragrances, all just-out . . . and among our favorites.

• *Cabriole.* From Elizabeth Arden. Starts out with a classic note, but gets rich, intricate, flowery—and as romantic as the ballet step it's named for. Perfect fall-and-winter scent, i.e., the cooler the weather gets—the more zing fragrance needs to lift off the skin.

• *Charles of the Ritz.* It's got everything! —flowers, fruits, spices, woods: a romantic fragrance with "sporty" undertones. Means a scent that works—that goes!—A.M./P.M. . . 'round the clock.

• *Smitty.* By Coty. A gutsy, country "green" (the tang comes from a drop of grapefruit, we're told). Perfect "counterpoint" fragrance to wear when you're in something soft—anything challis.

THIS YEAR'S MAKEUP . . . FOR EVERY DEGREE OF SKIN TONE

One of the nice things about all the new makeup colors—browns, berries—you're seeing on lips, nails, cheeks: they're soft and sheer enough to work beautifully on any shade of skin, from fair to olive to brown. Cases in point: Charles of the Ritz' new Revenescence Lipsticks—deep, delicious shades of Claret, Plum, Mahogany, Toffee. . . . And, from a traditionally Black makeup line, Flori Roberts' Lip Polish Palette—shiny ovals of Plum, Mahogany, Spice, Twilight, Earth, Copperhead, Teak, plus a No-Color gloss. All mixable, all packed up in a wine-colored vinyl travel case with four lip brushes—a great find for anyone, of any skin tone, who wants to experiment with all the new lip shades. The scarf-tied hair wrap, *right,* by Echo.





THE COMPLETE SKIN CARE

Fundamental skin-things for a woman with "normal" skin . . . all are present in Orlane's new Ligne Fondamentale, *left.* Lotion Purifiente lathers up, rinses off, has a built-in toner. Emulsion Fondamentale is a light moisturizer with a sunscreen extra. Crème de Gommage contains a nice balance of ground pumice and avocado oil—works like an instant masque.

TO CHECK OUT

To see what changes in hairstyle and makeup do to faces that have the same features, check out the Fashion Institute of Technology's exhibit, *The Look,* which covers 212 years. Until Sept. 24, 227 West 27th St., NYC.

INNER SHALIMAR.

OUTER SHALIMAR.

Like every woman, every great perfume has both an outer expression and a deeper, inner mood.

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Colorado Color Clear Color Lipsticks: Deep rich colors turn your lips to wildberries, glistening with moisture like dew drops, and screen your lips from the sun.
Colorado Color Blushing Creams: From desert roses to prairie fire, pots of vivid hues to make you glow all over.
Colorado Color Nail Lacquers: From copper canyons to the new earth, coat your nails the colors of a western sunset.



The Smoke Signals scarf by Giorgio Sant' Angelo

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When I was in my 20's no creme was available that was effective in smoothing away the dryness lines – and stopping new ones from appearing.

YOUTH 25 – this new remarkable discovery does just that! Beauty editors, stewardesses, actresses – all testify that it works! It is the world's first liquid creme that is a treatment and a moisturizer – in one . . . it imparts a healthy natural 'glowy' sheen to the skin.

The initial users – internationally famous beauties – were amazed! No more dryness lines formed around their eyes and throat. All stopped using foundations and much less makeup. And – in summer it enabled them to **TAN BEAUTIFULLY–WITHOUT PEELING.**

I know of no other product in the cosmetic world that has been as beneficial as YOUTH 25 to help the younger women eliminate the dry, taut, wrinkled feeling, protect her face against the drying, aging elements.

Irma Shorell

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Beauty Now

New ways to give your feet a hand (massage, for one).... Plus: tips for fingernails



HOW TO GIVE YOUR FEET A MASSAGE—BY HAND

From kinesthesiologist, Maurita Robarge, physical fitness expert at University of Wisconsin-LaCrosse, these directions: (1) Start at the base of the big toe, and work your way up the foot to the ankle, using small, hard, circular motions with your thumbs. (2) Go harder on the underside of your foot, since that's where most of the muscles and the tensions are. . . . Pleasant cream-to-use: Scholl's new minty-smelling, tingly-feeling Pedicreme has just enough tack to make it an excellent massage cream.

. . . AND BY MACHINE

To think about: Clairol's new Foot Fixer, an electric footbath that could be an absolute life-changer. Step right in, and the machine gives your feet a vibrating massage, or a soothing heat treatment, or both at once. Add water, and you've got a whirlpool bath.

NEW NAIL COLORS WITH A BUILT-IN NAIL-NEATENER

Just out: Alexandra de Markoff's new nail collection (Cinnamon Frost, Sienna, and five more) with a plus in the bottle, *above*. Inside each lid is not just a brush but a plastic stick that you could use deftly to remove excess as you go along.

THE NEW NAIL SHADES

Newest nail color for toes—a deep, deep oxblood. For fingernails: soft pinkish-brown . . . rich, ripe berry. . .or one of the new ombreed tones—shades with more shimmer than frost. . . . To collect by the handful: A whole new line of nail polishes from Maybelline that comes in just the kinds of colors we've been talking about. Twenty-eight in all; $1 each.

NEW TRICK WITH CLEAR POLISH

Of course it goes over, under, and instead of colored nail polish—but the newest use for clear polish is as a midweek manicure pickup. Before the chips fall, but after the initial dazzle fades, a coat of clear lacquer (*never* another coat of color) restores luster, protects polish. . . . To try: Sally Hansen's new Super Shine.

RE: PEDICURES

. . . They're important summer and winter. Summer, because your feet show; winter, because wearing boots day in/day out plays havoc on your feet if you don't care for them properly. Here, a few pedicure pointers from one of our favorite experts in New York—Moi (38 East 63rd Street). Always soak feet first . . . remove polish . . . file toenails straight across (using a fine metal file, smoother than an emery board) and soak again. Use a cuticle "knife" rather than an orange stick (the knife requires less pressure, says Moi, and is less apt to injure the nail bed). . . . Moi's rule-of-thumb for nail polish: Use three coats from a new bottle; if the bottle's only a third full (meaning you've had it awhile and it's thickened), use only two. . . . To get feet smoother faster than with a pumice, Moi uses a "blackstone." Used every day, it lasts three months. $3.25 ppd. To order from: Rilo Enterprises, P.O. Box 21202, Woodhaven Station, NY 11421.

RE: NAIL HARDENERS

How to use a nail hardener: Always brush it *not* on top of the nail but under the tip, where you really need it to *strengthen* weak nails, to *reshape* nails that have a tendency to curl. One we recommend: Delore Nail Hardener and Nail Polish Dryer.

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NOW THE NEWS...

Color has come out of the fog...
with a shine that comes from within!

"Vive La Difference"

IN LIP AND NAIL ACCENTS BY L'ORÉAL®

Ooooh la la...L'Oréal's outshone itself. With Paris' most newsworthy shades to break through the fog this fall!

4 New Crème Lip Accents moisturize, protect—even give you emollients... including one called French Imported Grapeseed Oil.

5 New Crème Nail Accents speak for themselves. They're long-living nail-colors so rich in glowing, glorious shine, it's hard to believe they're true Crèmes.

Vive La Difference with L'Oréal. Lip Accents and Nail Accents. (Small wonder they call Paris "The City of Light"!)



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Between Us

Talk from, about, and of interest to . . . women

By Lorraine Davis

BEING A WOMAN: A HIT ON THE HEAD?

Just being a woman can be a pain in the head. Some of us never have headaches, but three-quarters of all the headaches in this world are suffered by women.

James W. Lance, M.D., head of the division of neurology at Prince Henry and Prince of Wales Hospitals in Sydney, Australia, and author of *Headache* (Scribners), said that 9 percent of children have headaches, evenly distributed between boys and girls; but, at puberty, the proportion shifts, with women's heads aching at peak levels (20 percent) during their reproductive years. Dr. Lance said that the female hormonal cycle seems clearly linked to these headaches, triggering pain when the estrogen level drops just before the menstrual period. There is no method for treating these headaches by hormonal therapy, since that would upset the menstrual cycle itself, creating other problems.

By now, we know that headaches come in two basic models: migraine—the eye-boggling, half-a-head-splitting kind that can be accompanied by nausea—and tension. Dr. Lance said that migraines seem to be caused by sudden changes—all kinds. The brain takes refuge with a kind of distorted protective reaction, with the distortion possibly owing to our upright position (animals do not have headaches). Migraines are very rare under sustained stress, but do occur in hormone-change situations and, for two-thirds of their female sufferers, stop during the final six months of pregnancy because the estrogen level remains constant then. Tension headaches are the muscle-contraction kind, which may start with frowning or clenching the teeth, feel like dull, band-shaped pressure around the head. Here again, hormones can be the trigger with a strong effect on vascular activity.

Dr. Lance emphasized that a tension headache is not an emotional reaction to stress but a physical ailment; and he disagrees with those who forecast more stress-related illnesses, including headaches, for women who venture into the working world. The father of five, he thinks the stresses on the mother of young children can top anything.

AS OTHERS SAW US

An engrossing look at ourselves from old newspapers, primers, magazines is on view in New York this fall. Showings will open with public forums on women's issues backed by slides and blowups of photographs, woodcuts, and engravings that span three centuries under the title "Women at Work." Home production of vital goods, as well as jobs of such early businesswomen as the Colonial merchant who sang out her own publicity on the street, is part of this self-seeing show, sponsored by the Institute for Research in History.
Sites: September 21-October 29, gallery of District 1199 National Union of Hospital and Health Care Employees, 310 West 43rd Street; November 6-November 27, Educational Alliance, 197 East Broadway; December 5-December 29, the Equitable Life Assurance Society, 1285 Avenue of the Americas.

JUST LAUGH IT OFF

When writer Carol Rinzler and publicist Alice Allen Donald decided to spoof the burgeoning Liberated/Working/Executive Woman-magazine scene by announcing a new and fictitious periodical called *Fallen Woman,* they rounded up a stellar bunch of women writers and editors (with serious jobs) who turned in a broadly satirical articles list, with such goodies as "How To Feel Successful Even with Dirty Hair," "The Short Report—the Latest on Male Sexuality," "Careers That Don't Interfere with Your Life," "Bigger IS Better, Questions and Answers on Sex," and "Your Rights as a Kept Woman under Title VII of the Equal Employment Opportunities Act."

A tongue-in-cheek press party by the pranksters drew editors who hadn't answered a public-relations invitation in years, and a sobersided treatment of their press release read on a major radio advertising report brought Ms. Donald and Ms. Rinzler agency inquiries about advertising rates. Offers of financial backing and opportunities to publish a sample magazine rolled in, convincing those involved that we're all ready for a good giggle.

EARLY WARNING SYSTEM: NEW PREGNANCY TEST

To help women confirm pregnancy early, enabling them to avoid harmful drugs or environments, Eastern Women's Center in New York City is offering a new blood test that detects pregnancy as early as the tenth day—before a menstrual period has been missed.

Unlike the usual urine tests, which are made twenty-five to thirty days after conception, the blood test, called Biocept-G, shows the presence of the pregnancy hormone human chorionic gonadotropin (HCG) much earlier, with results available the next day.

YOU'RE THE BOSS!

Do you cherish a yen to start your own business? The statistic that 85 percent of all small businesses in the U.S. "fail" within eight years should not deter you, according to Ava Stern, who owns her own business—Artemis Enterprises, Inc., publisher of *Enterprising Women: A Business Monthly*—and was founding president of the New York Association of Women Business Owners. She said that some small entrepreneurs going out of business sell out at a good price, others use the experience well in the next venture. You do need knowledge to strike out on your own, however; and other women owners can help.

The National Association of Women Business Owners, based in Washington, DC, is expanding to Philadelphia, Boston, Atlanta, Chicago. . . . And this month, the New York group is sponsoring a "Women in Business Week," starting September 26.

Here are a few specific tips from a New York meeting that you can use on the job whether you're the owner or not:

- Whatever your product or service, you are trying to interest busy people. Present your business quickly. Be direct.
- Make yourself known as an expert by writing articles, giving speeches, working in trade organizations.
- It takes courage to delegate tasks. Delegate jobs you know best; then you can review the work quickly and easily.
- Make the best possible use of all your time. Ask yourself: What will happen if I don't do this? If nothing, don't do it.

WHITE (LAB) COATERS

If you have a little scientific bent, you may still be wondering what all the hot shouting's about in the debate over restriction of gene-altering research using recombinant DNA. A lively English woman science writer, June Goodfield ("The Siege of Cancer," Random House)—who's a professor of medicine and philosophy and writer of thrillers, as well, and talks faster than most of us can listen—puts the scientists vs. community control controversy in a calm, clear light in her new book "Playing God," published this month by Random House.

The knot of the problem, writes Dr. Goodfield, is "that for the first time in history, we may have the possibility of rewriting Man as we know him out of the script altogether. It is this which fills many of us with sadness or horror. . . ."

Well-acquainted herself with the hurdles a woman faces in the science community, Dr. Goodfield is now writing a book about the break-out life of another woman scientist, a free-spirited Portuguese who became a cancer researcher.



YOU WRITE US

(Continued from page 62)

women seem to have lost their sense of softness. Vulnerability to one another in our family circles (at least) can be well worth it.

Women of all ages who have taken time to *think* have been able to come to logical conclusions about their own direction: about their own sense of self. That kind of woman has not had to rely on men's opinions in times gone by any more than I have to rely on other women's dictates now. Women who are waiting for someone else's answers will always be confused.

Prestige? The only prestige that's worth a damn is that which one and one's family has for him/her self. Hollow applause lasts only until the spotlight dims, and if the halls of home are cold and unwelcoming, the prestige accorded by strangers is of little or no value.

That's why we need homemakers. Real ones.

Audrey Ward
Santa Barbara, CA

People as props

I am writing because I was disturbed by two of the photographs in the May issue of Vogue. . . . The pictures I mention are those taken on location in Senegal. They showed African bodies, in one as background props for photographic composition, and in another, laughing and dancing at their joyous, savage best.

As products of Vogue's tradition of photographic panache, the photos speak for themselves. As troubling statements about what Vogue thinks of its Black readers, they say something else.

I won't weary you by describing just why those photographs might be considered offensive. If 400 years of history, or a decade of reeducation about Black stereotyping, or five months of *Roots* have not done that, then maybe it's too late. The photographs troubled me; and, in a strange way that I'm not ashamed to admit, they hurt me too.

I suppose that Black readers of Vogue are rare birds and that worrying about stepping on their sensibilities is not top priority. I suppose, too, that most readers chalked up those photos as yet another of Vogue's naughty outrages, if they noticed what was going on in them at all.

The pictures won't make me ask you to cancel my subscription. I will continue to read the magazine, just as I've done for the past five years because I don't mind the occasionally smug way that Vogue handles its role as America's major arbiter of style.

M. Teresa McAlpine
New York, NY

Coloring grey hair—naturally

With reference to your "Beauty Q & A" in the May issue of Vogue, I would like to offer hope to those who wish to restore the color of their hair, without using dyes or rinses.

My mother's hair was entirely grey by the time she was 30, my sister's by the time she was 33. I felt sad but resigned when mine began to grey at 26. At that time a friend had improved her sense of well-being by including Brewer's yeast in her diet and recommended it to me. I began taking it and within a few months there was no grey to be found in my hair. My health also im-

(Continued on page 198)


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So you're going to be engaged. And you're looking at rings. At a time like this, you'd be happy with any ring. But if you want to be as happy with that ring 20 years from now, you'll probably want it to be Platinum. Here are some facts comparing Platinum to the other metals you'll be looking at.

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YOU WRITE US

(Continued from page 186)

proved so noticeably, I suggested my mother include yeast in her diet; she did, and within a few months noticed soft dark hair beginning to grow in around her temples.

I did not look more carefully at nutrition, I even began to neglect my diet again a few years later; when I was 34 my hair began to grey very rapidly. I included Brewer's yeast once more in my diet, and once more my hair was restored to its dark color.

Jennifer O'Neill
New York, NY

—— • ——

Our fiction gap

I have read Vogue on and off for nearly twenty years, not because I am concerned especially with fashion, but because I have been attracted to the editorial intelligence behind this magazine. Reading it, simply, is a pleasure.

I have been particularly pleased over the years to read articles related to the theater and the visual arts. Again, firm, tasteful, and always intelligent selections by knowledgeable and committed people.

I am curious, therefore, to know why Vogue has not included in its format the regular publication of short fiction . . . Many of the most stunning and effective short stories in recent years have been written by women and speak to the universal concerns of modern women. . . .

Thanks for listening!

Jane Nudelman
Hillsborough, CA

EDITOR'S NOTE: *The reason for the scarcity of fiction in Vogue is space. Ours is limited and changes constantly. Fiction does not lend itself to cutting, since the size is part of the shape, so to speak. Therefore, we have steered away from short stories with just a few exceptions.*

—— • ——

Recipe for a good laugh

Hey, you're putting us on—aren't you? That July issue of Vogue was a joke—wasn't it? At least it had us laughing hysterically during our work break. The "clothes" Patti Hansen was wearing were the highest order of ridiculous, not to exclude her coiffures that looked as if a tornado struck. Well, after we wiped the tears (the laughing kind) from our eyes we proceeded to the food section hoping to find something more down to earth and what do we find but a recipe for Lima Bean Soup! We've been avid fans of Vogue for years, but this kind of insanity must have been a mistake —we hope. One more issue like this one and you'll have lost us!

Joyce Raineri
Jan Frudeau
Pat Oswald
Mary Grapp
Culver City, CA

—— • ——

Continuing Continuum

Within hours of Vogue's June issue reaching its readerhsip, calls began to stream into our office from friends, relatives and professional colleagues who know that Continuum is located in Waltham, not Boston, as your well written article unfortunately states [in "Between Us"].

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Losing weight made me a new person—a novelist

By Eve Babitz

EDITOR'S NOTE: *Her book of Los Angeles short stories, "Slow Days, Fast Company" (Alfred A. Knopf), earned Eve Babitz bravas for what one reviewer (ours) called her "free-form madness." Ms. Babitz is not clinically mad; but her writing does roam and rave a bit, with sideswipes of wit, on-target indirection. Here she tells about the inception of her upcoming novel, "Sex and Rage."*

For years—years—because it started when I was thirteen, I was made gravely aware of my being the wrong thing to be: plump. The first remark was my father's precise assessment that what I had wasn't "baby fat." He said, "It's candy fat."

It was. It was M & M's, Milky Ways, this special See's candy they sell mainly in L.A. that was so fancy I actually had to save up for it, and Three Musketeerses. It was also the crumb-rolls they baked at our junior high. It wasn't that I actually was fat or anything, it was just that I wasn't supposed to be eating all that candy—it showed. It showed at the beach. It showed in "tight" skirts. It showed in gym. But I was never dumb enough to think I was Fat; because I wasn't, I just wasn't perfect. And I have never liked perfect things, they give me the creeps. So, altogether, I didn't feel that awful, because you couldn't tell in a loose skirt; and, besides, in those days, people were so preoccupied with breasts that they could hardly take their eyes off mine long enough to notice my waist wasn't a slinky willow branch. I was gravely aware, by the time I was thirteen, that my waist *should* be a slinky willow branch, to give me an hour-glass figure; but being gravely aware and being seriously disturbed enough to stop eating candy are two different things.

Everything went O.K. until The Beatles' amphetamine skinniness. Then I stopped eating candy. But by that time it was too late because, to be Beatley enough, you had to have been raised on English boiled cabbage and milky tea. Anyway, by the time The Beatles trotted out onto Ed Sullivan's stage with those heartrendingly sexy toothpick legs—THWAP—*every*one had toothpick legs. Except mine weren't right. The heart of the problem wasn't really my legs; for, actually, alone, my legs could stand by themselves. The heart of the problem was my ass. It was no good. It was there, for one thing; and no serious Beatle person's ass was there. But mine was worse, I'd never seen one like it even in a Rubens painting. It's low. Someone once told me that it's got a name: "saddle-ass." It seemed about right.

I discovered that, if I took a lot of uppers and didn't eat anything, I could get myself down to 132 and people would begin to make approving remarks like "That's more like it. . . ." Usually, I weighed ten pounds more. I'm 5'7".

Finally, when I was in my late twenties, I discovered the "Drinking Man's Diet." Because I drank like crazy, this seemed exactly the right premise for me. With the diet, amphetamines, and the gentle augmentation of cocaine, I, for a month, weighed 128. It was a triumph. Photos document the occasion.

Of course, this couldn't last. Amphetamines make you lose all your friends, and my life fell apart. I even resumed smoking cigarettes after having quit for four years. Only I didn't lose weight when I smoked—so I was back to 142 *and* smoking and then, when one day about six months ago it said on the scales that I weighed 154, I decided that something would have to be done—so I gave up scales. And I was drinking like crazy every minute.

One day, having given up scales, I decided to stop drinking. It seemed to me that my perceptions were always coming in as they would to a drunk person and that drunken perceptions had been fully covered by brilliant minds like F. Scott Fitzgerald, Malcolm Lowry, Hemingway, and, well . . . just *everyone*, more or less. Most writers, it seemed from what they wrote, drank all day and all night. And they were really good. They had Being Drunk, Hangovers, Bitter Martini Quarrels, and Guilt totally monopolized as far as writing about those things was concerned. Especially that guy who wrote *The Lost Weekend*. That guy, I thought, was as drunk as anyone was going to get and live to tell. So, it seemed to me that perhaps I should stop drinking and that way maybe some opportunities for different points of view would happen by, ones that so far had not been Mailered.

It turned out strangely I'd been such an alcoholic that the first six weeks, the amount of time allotted for your liver to rise from the dead, were like being on this ocean liner traveling through fog that cleared. Giant liftings drifted away with each moment. I didn't feel I had to move, hardly; I was on the edge of my chair, bolted wide-eyed with amazement at the procession of clearer and clearer marvels.

It didn't even matter that my nerve endings were sticking out of my skin an inch and a half. Or that the softest breeze ruffled against my skin like fire. It didn't matter that the first four weeks found me crying due to lost numbness. It didn't matter that the clearness made me weak; because the next clearness made me wildly joyous, and the one after that made me tenderly peaceful. All of these were very different from Numb-Brittle-Coarse-I-Love-You-type evenings that came from fashionable alcohol.

So I sat on the edge of my chair in the middle of this giant marvelous incredible movie. Now and then I'd feel hungry and eat whatever was around, until I'd feel really hungry and have to go to the store, which was not too bad because the movie went to the store, too; it just wasn't as intense to me in the supermarket as lying on my couch looking at the ceiling, or talking on the phone to my friends who turned into different people as each day brought more and more vivid clarity.

Some friends, unfortunately, became blurrier. They were patches of fog that burnt off my ever-changing adventure to

(Continued on page 205)



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LOSING WEIGHT

(Continued from page 200)

find the source of the Nile. Some friends, it turned out, could only be tolerated if I were numb. It wasn't their fault, it was just that when they drifted greyly by my exhibition, everything had to stop while they were dull. When they weren't looking, I'd steal off to my barge; and, when they called, I told them I was "busy," although what I actually was doing was lying on my couch looking at the ceiling.

Now, after about four weeks, I stopped crying my usual two hours a day and virtually could count on being able to go into public without being triggered accidentally into water-water-everywhere. Not that I minded water-water-everywhere; and, I discovered, other people didn't really mind either. I could just say, "Look, I'm afraid I'm going to cry, but it's not about you or anything, it's just crying. . . ." They'd pause, about to raise their soup spoons to their lips, and—seeing it was *serious*, they'd take my word for it and finish their soup.

I walked very carefully at that time, like an invalid, which is why, probably, I didn't really hurt myself the first time my elastic-waist trousers tripped me. They went under my shoes and tripped me. "What is the matter with these pants," I wondered, "they're falling down!" Maybe the elastic is old, I thought, and safety-pinned them more securely.

Only it wasn't just those trousers, it was all my pants. Every one of them was falling down. I had to keep holding everything together so I wouldn't trip or blow away, in spite of my invalid pace that kept me edging along, holding onto the railing.

"You've changed," the few people who saw me said.

"Please. . ." I'd say, shyly, ". . . just go on with what you are doing. I've been sick."

Somewhere in the fifth week, a sort of unearthly stamina took hold of me. Things I'd never even turned to grapple with because they were too complicated and demanded a concentration beyond my known range became simple as pie. All my writing people—my agent and my editor and those who knew what to do—had been harping at me that if I were going to write, I had to write a "novel." A NOVEL!? Have you ever thought about what it takes to write a *novel?* It takes a concentrated intensity, an idea that you can hang things on for one city block at least. It takes a strong rope that knows what it's doing with a major tree at either end. It takes something that could keep me in front of a typewriter for more than three hours. Three hours was all I could do before my concentration broke and nothing could hold me longer except amphetamine.

Writing on amphetamine is tricky because *Mein Kampf* has been done already, better. A long time ago, I saw photographs of three spider webs in *Scientific American:* One was done by a regular spider to catch flies, and it was O.K.—not great, but it'd catch flies; the second was done by a spider on LSD, and it was a perfect mandala—perfectly centered and equally radiating from the middle so that, even though it was creepily perfect, it looked as though it'd catch flies all right; the third one was done by a spider on amphetamine, and it was a fantastic undertaking, convoluted stratagems, nineteen possibilities-taken-care-of; however, they all took place over in the bottom right-hand corner—at least nine-tenths of the space was empty; flies could swoop through and never notice the wonderful trap in the corner. So amphetamines weren't what you'd want for writing a novel. A novel has to be its own world, to fill its loom. If you know what I mean.

On the fifth week, a rope-end fell into my hand and it appeared to be knotted at the opposite end of the city block to a tree. All I had to do was tie it to a second tree where I was and anything would hang on it. It was an Idea, a novel, a simple tale of outrage, lust, and drawing-room faux pas—a sure thing. The chapters were so simple, a nice seven. It seemed hardly necessary to write them down; but, on the other hand, why not—so I did. In fact, since I was "why not" about the chapters, I figured "why not" about the entire deal; and, in the next eighteen days, to sparkle up the time, I took notes, so that when I recovered from the voyage certain aspects would be recalled. Four hundred and thirty-two pages of open-handed observations. If you slanted them in a certain way, some people might call those notes a novel. I sent the manuscript off to my agent, who dropped dead.

"This," she telephoned to say, "may be a novel."

"This," my editor at the publishers said, "*is* a novel. Do it over; and, for God's sakes, don't get bored. I can't wait to operate on it."

I thought it was a little greedy of her. After all, I was the one who'd gotten the corpse from the guy in the alley at midnight; and now she wanted to dissect it all by herself, and I hadn't even finished drinking the blood.

My book had a title that didn't bore me, a title you could wake up to on mockingbird hill and not yawn and clean the oven. I decided to call it—simply—SEX AND RAGE. It was not the kind of title that those accustomed to my breezy landscapes were, at first, about to say "yes" to. They thought it sounded like *Bondage & Desire. I* insisted it was more in the category of *War and Peace*, *Crime and Punishment*, or *Dombey and Son*. I could hear them frowning at me over the phone all the way from New York. They were bartering with a difference in my soul.

For, from my cocoon of sobriety and obsession, had emerged this 119-pound blinking fawn, caught, for a moment, in a shaft of misty sunlight.

"WHAT HAPPENED TO YOU?"

"WHAT DID YOU *DO?*"

"*YOU* LOST WEIGHT!"

"Is that *you?*"

Accusations barked from the mouths of friends: I'd lost weight! And, I was shy enough already—naked like that, my skin un-numbed and fresh to the air. I backed away hastily from diabolically turning civilization inside out, turning out the way I had. *I* was supposed to be this numb white-wine-drinking robust woman who wrote short pieces. *Now* I was this slinky willow—a shy, vulnerable, Perrier-with-a-twist fawn who looked like a dewdrop starlet. An irresistible impulse made me wear black mascara and peachy rouge and lighten and wave my hair like some '50's picture of innocence they used to "groom" over at Fox. No one had seen me in such a long time, they thought I'd pulled out to do this to them on purpose.

One night, my lover and I went to a

(Continued on page 206)




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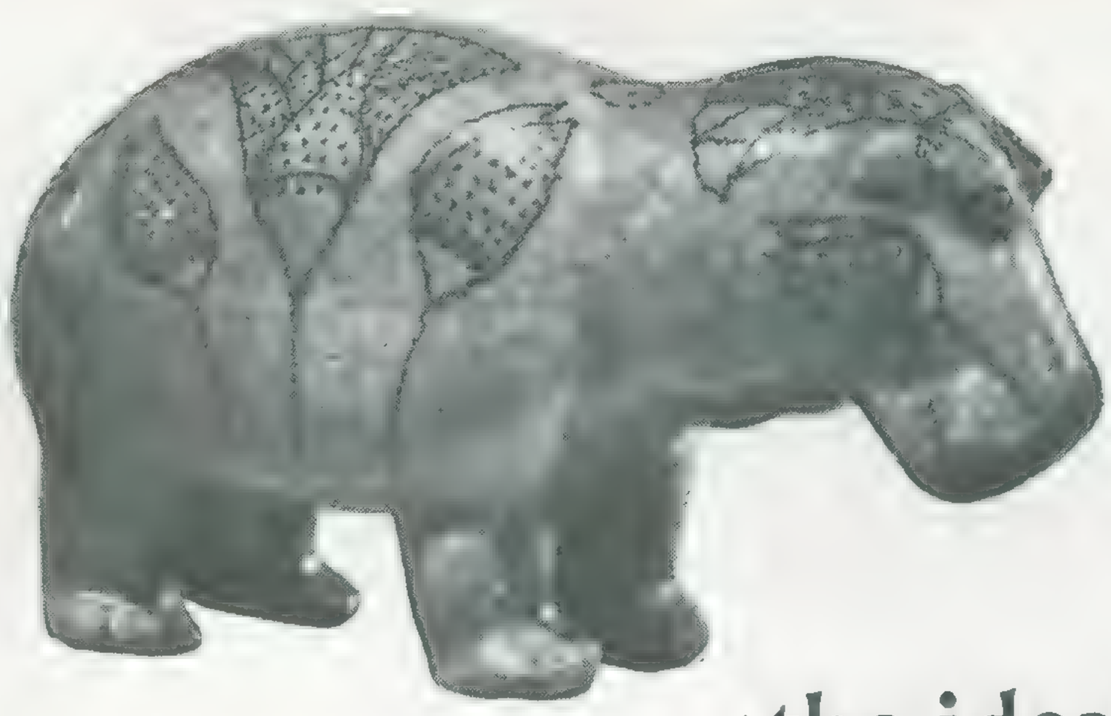
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LOSING WEIGHT

(Continued from page 205)

party; it was Halloween, so my wavy hair, stockings, black mascara, and adorable nose were O.K. This particular set of friends hadn't seen me in six months. Most of them were writers, but Jewish writers of comedy who didn't drink like crazy. Most of them were "plump" and forever up or down on the weigh scales.

The way those people treated me was as if I'd won the Nobel Prize for Literature—or is it the Pulitzer? They approached me as though I were, from some dramatic collision of circumstances, now the Queen—whereas before I'd been this droll woman they could pal around with who was often better with one-liners than they.

"How did you *do* it?" they demanded, "you really look great!"

They were not spouting accusations. Each one had a romantic notion that by losing all that weight, he or she too would turn into a '50's starlet. The transformation was so utterly a stumbling block that they sidled; they could hardly look at me, because they didn't *know* me.

"My dear," my mother said at lunch, "it's so lovely since you stopped drinking. You look your age. Sixteen."

I weigh less than I did when I was sixteen. I can eat candy these days and stay this weight. I can eat potatoes, rice, bread, meat, ice cream, chocolate mousse, it *all!* My drinking metabolism had been so out of kilter that it had been turning celery into fat, because I drank on my "Drinking Man's Diet" a trifle too enormously. My lover, who is skinny, calls the way I now consume dinner "pigging out."

When people come to me to say that I am how I am because of "weight," I am at a loss as to what to tell them. It's not weight. It's *me*. It isn't because I lost those pounds and my pants tripped me, it's because I am a new person and they are right not to recognize me. *I* don't know me.

People, bearing grudges from the olden days when I used to get drunk and insult people, approach me at parties—drunk—and insult me. They say hard things, things you have to be numb to laugh about and to return with wittier insults. Then, something happens to them; they sort of begin to explain that I had once said such-and-such and that's why they said what they said. A case of mistaken identity, they suddenly see. I am not the same person. They go away in strange shame for what they've said to a person they didn't know.

The hardest part of all is being "beautiful." I stopped drinking because I hoped to find some place that hadn't been done—wasn't being done—better. A place where I wouldn't be automatically on a low rung. It's hard to know what to say to people who ask how I did this; so, when they accuse, "You look so wonderful!" I answer, "Well, so do you." My lover thinks I'm rude, that I should say, "Thank you." But I cannot bring myself to act as though how I look is something I set about to do, when it was an accident, this perfection. I told you I never liked perfection. I, myself, would never set about to become a slinky willow. . . . All I started out knowing was that the most fashionable hotels were full, their bars were jammed. I didn't know Versailles was empty. The ceilings all have cherubs, blue skies, and white clouds—the beds are enormous—and I'm Queen. ▽



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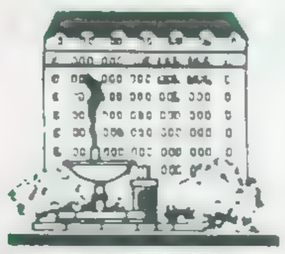
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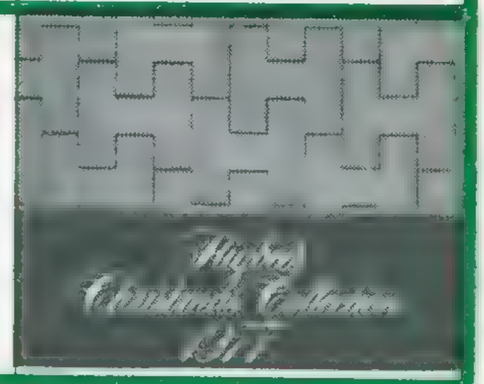
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DAY PREVIEW



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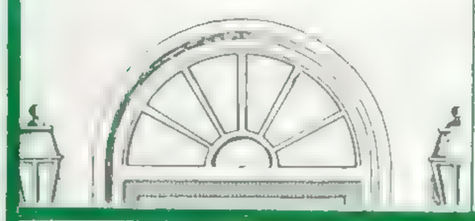
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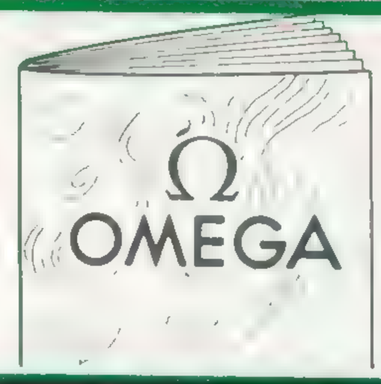
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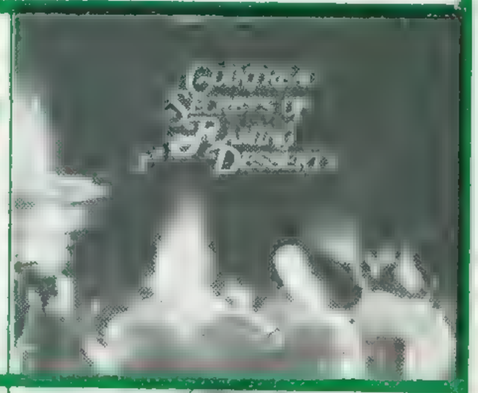


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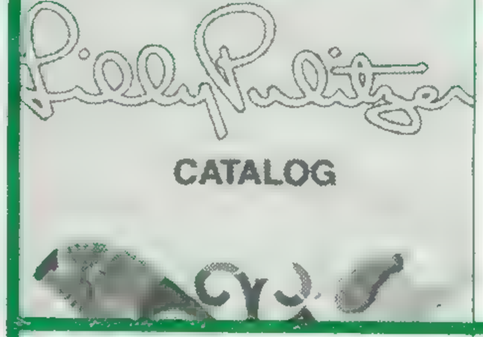
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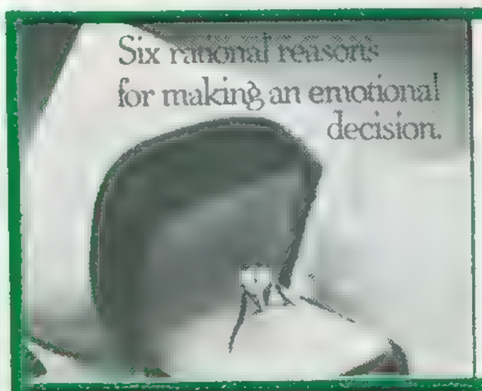
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How smartly September comes in

By Eleanor Clark

EDITOR'S NOTE: *Over a quarter-century ago, Eleanor Clark wrote of her inner journeying as tellingly as of her surroundings in "Rome and a Villa." Next month, Pantheon will publish her new reflections in "Eyes, Etc.: A Memoir." The following venture will be part of that book.*

How smartly September comes in, like a racing gig, all style, no confusion. Here we are, folks, out with the woolens. Pond cold, light sharp—you could cut trees, sky and all with scissors, anywhere, late last night too when the full moon came crashing up and it was a deluge but of light, sudden and appalling, an instantaneous white forest fire broken out everywhere at once.

Today hiked up the mountain, four of us, hour and three quarters up, hour and a half down. Same sharp light as now, making pitch shadows in woods most of the time; occasional fast clouds bringing spells of chill; stiff wind, colder, on top of the fire tower where the young couple, of "creative" bent, have kept watch in the six-month danger season, for several years. They live in the cabin beside the tower, on provisions packed up on their backs every week or two, though they've induced a few rows of lettuce to grow up there. Chips carpet the yard from his tall wood sculptures, started from found shapes in the woods, a lonesome gallery, informed by the passage of Henry Moore on eagle-back, who knows how long ago. At least as informed as many in New York and perhaps not more lonely, figuring in real weight and value. Friends do pack up for visits now and then. In the ALS (Alternative Life Style) turnover there are always a few of like mind, bookish, self-disciplined in odd channels, keeping body and soul together by the barest, indulgent sometimes in self or mutual esteem as many must have been who never quite made it to the point of getting themselves remembered among 4th Century saints: the holy failure list, yet in behavior, looks and conviction all Jeromes. Some come to be stalked by despair and have at times in their eyes the look of exhausted deer in hunting season. One of true gifts, in her twenties, admired for occult powers, is conversant with evil spirits although herself in no way wicked and sees strange significant flames; no criticism may attend her thousands of unpublished pages and other painted thousands unseen outside the true-believing circle; her white fingers writhe in speech like long animated roots scarcely tolerating the light of day; her current kick is expecting to die soon and she has in fact managed to become deathly pale.

On a good summer day another kind of company, all sorts of hikers, reach the fire tower and usually sit there a while to rest after the climb, and once in a while the keeper-couple may find a congenial soul among them, though statistically the chances are against it and they are too smart to hang out any standing offer of hospitality. The path rejoins the Long Trail a few miles below and humanly that is no longer always pleasant or even safe, or quiet, though in stretches and out of season still beautiful. The shelters in the prettiest places began to be so abused a few years ago, by drifters posing as hikers, taking them over by way of free lodging for weeks at a time, rangers had to be posted by them to take ID's and check dates of arrival and departure—a subway station, hideously infected with trees and a dirty mirage of a lake, minus any music of breeze or bird however, unless for a short time before dawn when transistors might be stilled. We stopped our overnight treks, but the baddies, noise-polluters and criminal types in general, seem to avoid the tougher alternate route over the summit. It was mostly family groups we met yesterday and not many of those in spite of the Labor Day array of locked cars down by the Blaine Job. The tower on its thin metal understructure sways in the wind, so do the many mountains seen from there, crest after crest, sea upon sea, rocked in their taunt of time: our accusers, our deep marriage beds. Ferns frost-blasted the top mile or two, as also down here today, but the many mosses that grow on that slope were in luxury from the summer's dousings, miniature forests in profusion; on a patch the size of your hand Odysseus and all his shipmates or you and yours could lie down and dream of no other homeland, it would be such sweet sleep, under the immensity of specklings yellow, lavender and white, of the tall fall wildflowers in bloom. The Cyclops, the terrible cannibals, Circe are nearby—mountain-country characters all, though of mountains rising from the sea in that version—but our mosses here can be stronger enchantment than any of them if you put your face down close and breathe deep.

There was one character on the Long Trail one time we didn't feel so sure about, moss or no moss, but it must have worked. We got rid of him in the end, without any of us being devoured or turned to swine, though it was touch and go for a while. We were still going overnight at that time, with rather heavy packs, because after a strenuous day over bogs and hogbacks and such, stopping only for wasp-stings, sprained ankles, or a ripped cornea from some wayward branch, we chose to reward ourselves in Homeric fashion with ample steaks and wine: no Spam or powdered chicken à la king for the master of this house. We had dumped our gear, nine of us in a shelter that could scarcely hold more, and most were off exploring or fishing, when the monster came swinging down the trail, causing our little black and white English cocker, somewhat younger than he is now but no more lacking in discretion—his grade has been zero in that subject right along—to flounce around and yap rather energetically. The man, if such he was, a

(Continued on page 216)

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SEPTEMBER COMES IN

(Continued from page 215)

solitary hiker anyway and that's already suspicious, went livid, whether infuriated more by the dog or because the only companion with me at the moment was a Black girl I don't know. Just then it was the spaniel he took it out on, suddenly slipping the towering pack from his back and with superhuman dexterity getting it into position to hurl, not as a simple weapon in self-defense, but with exactly the rage of the Cyclops throwing down the mountaintop, although we had pushed no sharpened and burning lumber into his eye nor at that stage even thought of it. The dog was scarcely as high as his boot tops, which scarcely covered his ankles, and of course by this time I was holding the dear little thing and assuring the adversary he couldn't hurt a flea—that was God's truth, he'd been trying all day without success—but it made no difference. "If he takes one step toward me," bellowed the giant, who was perhaps really of normal stature but to our eyes growing by the second—perhaps we were seeing him from the dog's point of view—"I'll kill him!"

And then I'll kill *you,* I wanted to yell back but thought better of it; meanwhile backing toward the stones serving as fireplace, where there lay a rusty iron rod used as a poker by a succession of campers. He wasn't kidding, had clearly been striding many miles over hill and swamp—nothing you'd call a dale around there—nursing some terrible, probably congenital rage and consumed with hunger for something to take it out on. We and our dog were just the ticket. So still glowering, abristle with hatred, he moved in with us. That was the one shelter in the section not opensided, built for the purpose; formerly a small refuge for hunters, it had four walls or approximations thereof each at its own rakish angle, four plank shelves for beds, a little iron stove with a rickety pipe wandering from it to a hole high in a wall, and a large permanent population of mice. It could be very cozy in congenial company, with the lake faintly lapping just outside and sleep broken only by laughter of loons and gnawing of porcupines under your bed if they hadn't gotten to the bacon instead, or a mouse taking the shortest route to a crumb, across your face. Also pleasant was the custom in those days of replacing any firewood you had used, for the next-comer, and burying your cans and garbage. But such consideration was already waning then and the place was burned to the ground a year later by some new-style occupants, who moved in for the entire fall and didn't know how to handle that type of stove.

I remarked that the space was fully taken; he remarked that there were only two of us; I remarked that the others would be back soon. He strode wrathfully inside to count the packs, and although they bore me out and then some, dumped his in the doorway and proceeded to unpack pan, can, can opener, and a change of socks. He was evidently considering where to build his own fire and in what receptacle to carry his own water from the nearby spring, and whether to bash the spaniel's brains out at once or wait till we were asleep and he could cook him without interference, when I set up a hallooing across the lake to the rest of our party. Come back fast was the gist of it and luckily they heard, and answered. The answer part of it made the interloper a bit restless; it seemed he must have been weak at putting two and two together and hadn't visualized all those packs as connected with real people, some of them grown males at that; one of whom on grasping the situation pointed out in a mild tone that there were two other shelters, both unoccupied and also by the lake, a little way on.

No reply, and dusk came on, and in the darkening still water strange living shapes and voices not unfamiliar to the seething stranger began to make themselves felt. And not only there; at moments his ear was cocked and his lips formed a response in the direction of the black woods as well, while his fingers strummed on the hatchet between his knees. He sat or rather squatted on his haunches a few yards from our sociable if somewhat short just then of cheery circle. We forced out bad jokes and even a snatch of song, of the sort associated with campfires at happier times; the children fell into a convulsion of ghoulish laughter, as Hansel and Gretel probably did while waiting to be fattened up by the witch. A chipmunk's skittering brought little shrieks to our throats; we whirled to face any leaf that stirred. Not another word passed between us and that dark presence, too busy with his unearthly colloquy to light the tiny fire he had laid or open his Spam. Or perhaps there was another reason. As long as possible we had delayed putting our great juicy steaks over the coals, but now in our famished state, just when we should have been most on guard—especially as the cocker had woken from his snooze and was straining at his leash—their sizzle and aroma nearly turned our minds from dread. And then before we knew it the irate man, trembler before small dogs, hater of all fellow men, had hoisted his pack and was disappearing down the trail.

I believe some slight fragrance of moss clinging to one or another of us must have done it. At any rate his bosses or servants, whatever it was he had been communing with, quickly fled the scene too and the stars came out.

The yellow is goldenrod of course, the lavender wild aster, the white I'll have to look up. In a few days will have to get in firewood for ski-time, and on his hill beyond the village old Larry Tippett, alone now since his brother died, will start laying in the far vaster wood supply he'll need for his two sugarhouses next March.

Another week gone by, and in the marvelous brightness again today the pool has started receding toward its winter secrets, three weeks before the big show and the "foliage traffic" when we won't be here, three months before the triple-decker mystery: snow as white as birchbark is now in this light, coal black I imagine hidden below, the layer of ice in fancy fluctuations between. It's the black that shows suddenly now, a curious development after the various sorghum shades of summer. Black and red it is, giving notice overnight: time's up, school's open, too cold to swim, don't need you any more. The gamut of reds, with some gold splashes, cast from the height across the brook, look more stylish as reflections in that deepening black than up where they actually are.

Where do the salamanders go? What happens to the bullfrogs? ▽

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WHAT'S COMING

When the Midas of Broadway turns to movies...Knows-ing TV's new season...Latest word on—and newest words in—art... What kind of Dad and Mum do a king and queen make?

Movies

By Rex Reed

A Little Night Music
Directed by Harold Prince, starring Elizabeth Taylor

Movie musicals have been lying dormant long enough; now they are awakening to new life. Liza Minnelli's triumphant *New York, New York* somewhat sweetened the bile of Streisand's disastrous *A Star Is Born;* and now Harold Prince, the mystic Midas of Broadway musicals, puts full-scale bloom back on the rose with his lustrous new movie version of *A Little Night Music.* Few stage musicals make successful crossings to the more literal shores of film; but this one has not only kept its reputation intact but picked up added charm en route.

The play *A Little Night Music* spun pure gold out of Swedish smorgasbord by setting the Ingmar Bergman movie *Smiles of a Summer Night* to Stephen Sondheim's sophisticated music and lyrics, creating a quadrille of stylish joy. Now, the movie, filmed amid the shimmering woods and whipped-cream castles of Austria, shifts atmospheric tone. I'm not sure if we're supposed to think ourselves in turn-of-the-century Sweden or in turn-of-the-century Vienna, but the confusion is minor. The sets still dazzle, the dance movements still bewitch, and the songs still enthrall. At the risk of confusing even myself, I will relate only the bare rudiments of plot: Frederick Egerman, a lawyer, is married to a giddy young thing who has stubbornly remained a virgin. Mr. Egerman's son, a frustrated cellist, is in love with his stepmother. Mr. Egerman's former mistress, a touring Hedda Gabler named Desirée, is having an affair with a stuffy count. The count's long-suffering, acid-tongued wife wants the count back. Everybody ends up in the country for a weekend at Desirée's mother's estate; and, as the couples dart in and out of clandestine meetings under the birch trees, waltzing into assignations as though they were Mozart minuets, the right lovers end up with the right partners; all ends well under the smiling stars of a summer night.

Harold Prince has added freshness and cinematic insight to all that was first-rate about his original staging. Sondheim's music remains some of the wittiest and most enchanting ever written. Many of the Broadway originals have been retained to ripen the peach: Patricia Birch, the choreographer; Florence Klotz, the costumer; and Hugh Wheeler, the writer. Len Cariou re-creates his role of Egerman with a rare combination of talent and presence, Laurence Guittard plays the count as a dragon with the vanity of a peacock and the brain of a pea, and Hermione Gingold—powdered and wigged beyond recognition as the elderly grandmother who dispenses sage advice with her sachet—has magic to do and does it with the regal aplomb of a dowager empress stoned on Ovaltine. Diana Rigg summons the necessary vitriol for the countess but also manages to show the sensitivity behind the mask.

Mr. Prince, for all of his evident flair, has made two mistakes: He has cut Gin-



Movie musicals are back, and Elizabeth Taylor has one: "A Little Night Music"

gold's great number "Liaisons," which shaped and defined her role, and has cast Elizabeth Taylor in the role of Desirée. Taylor does not hog the movie. She moves through the ensemble with respect and humility, sings counterpart with a lovely countenance, and manages "Send in the Clowns" as well as the next nonsinger. But she has none of the breathless, exhilarating glamour of Jean Simmons, who electrified the stage in London; and it is impossible to see why so many brigands drew so many swords to fight for her affections.

Still, *A Little Night Music* entertains and elevates. It is the most consistently stylish, intelligent, and enchanting movie musical since *Gigi.* That's saying a mouthful, and the mouth waters while saying it.

Books

By Allene Talmey

The Walnut Door
By John Hersey (Knopf)

This jubilant, funny, savory love story—with a sidebar of murder and burglary—rocks along on the winged wit of John Hersey letting go. Thirty years a novelist, a teacher at Yale, Hersey sets his young in New Haven, but they are a few years out of other colleges—his goal is not shooting down pigeons in his university. He does, however, bruise the schooling of his heroine Elaine, at Bennington: "She had been certified as educated . . . without having taken a single course in math beyond algebra, or in physics, chemistry, biology, geology, astronomy, archaeology. . . ."

Hersey's triumph is the young man Macaboy, a perfectionist locksmith in love with lumber, the maker of the walnut door, "a *flush* door, as safe as Hoover Dam—and the beauty will be in the dance of grains, not in the play of highlights that comes from piling on frills." He makes it to the sound of Mozart's *Symphonia Concertante.* This adorable creature "rummages in his wardrobe on the floor," living at times "in a bottle of his own joy." In fact, at times, Hersey seems to write in a bottle of his own joy—a contagious joy.

Underneath that joy, there is death, sex, fear, childish rebellion, love, tenderness, regret, and the confusions (in retrospect) of the student upheavals of the late 'sixties. Their old student days have scarred both Elaine and Macaboy, tying them in a tangle with their past. An extraordinary pair, they are characters in a *new* design. There is no point in blueprinting that design, for the design depends on John Hersey's harmonies, his daring, his fun, his simplicity, his racy intelligence.

King George VI and Queen Elizabeth
By Frances Donaldson (Lippincott)

The childhood of King George VI was a horror. Father of the present Queen Elizabeth II, he started off badly as the second son of King George V and Queen Mary. Although a man of high purpose and goodness, George V was an abominable parent. Subject to uncontrollable fits of rage, a believer in rigid discipline, he may perhaps have been jealous of his sons. That Queen Mary lived too much in awe of her husband to protect her children against the wrath of their father is the explanation of Frances Donaldson, a brilliant, skeptical historian.

With the Empire to choose from, these royal parents put their second son into the care of "a mentally unstable woman . . . who fed him so badly that he developed a chronic weakness of the stomach." Then they placed him at six in the charge of the nursery footman. Later, they supplied as tutor a keen yachtsman who "suffered only the disadvantage that he could not teach."

This nurturing led the later King to an adolescence of nervous rages, an obliterating stammer, and an almost total inability to concentrate. Lady Donaldson contrasts this "deprived and handicapped youth" with the pretty, delectable, lighthearted Lady Elizabeth Bowes-Lyon, ninth child of the Earl of Strathmore. Now the Queen Mother, Queen Elizabeth remains, at seventy-seven, pretty, delectable, lighthearted, an amusing mimic, a column of strength.

That George VI became authoritative and regal, effective, affectionate, and loved by the people is only part of that King's extraordinary metamorphosis, a change aided by his resilient character, his love-match marriage, and the "pathological unbalance" of his brother, Edward VIII.

The chapter on the abdication of King Edward VIII, which led, of course, to the ascension of George VI, contains two significant observations by the father of these kings. To Stanley Baldwin, the prime minister, George V said of his heir to the throne: "After I am dead the boy will ruin himself in twelve months." (At forty-two, King Edward VIII took only eleven months.) To Lady Airlie, King George V said: "I pray to God that my eldest son will never marry and have children, and that nothing will come between Bertie and Lilibet and the throne." Nothing did. They were, however, helped to it by an American, later the Duchess of Windsor.

(Continued)

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WHAT'S NEWS, WHAT'S COMING

The Honourable Schoolboy
By John le Carré (Knopf)

Tasty, cerebral, arcane, *The Honourable Schoolboy* possesses a full deck of spies (spooks, hoods), bankers, British cabinet ministers, tarts, dope carriers, and foreign correspondents operating in London, Washington, Hong Kong, and other Southeast Asian territory. Perhaps the most fascinating bunch work out of "the Circus," London Headquarters of British Intelligence. ("Britain might be on the breadline, but the spies would be the last of her luxuries to go.")

At the center of this measured, hidden incursion into Hong Kong, superbly described, is the Honourable Schoolboy, a sunny British spy with a restless charm and a slightly daft, bumpkin air, working—in buckskin boots— as a foreign correspondent. His mission: to catch a famous, exasperating, complicated Chinese millionaire in the act of dealing with the Russians—*if* he is. Although there is a sufficiency of blackmail, bugging, burglary, there are hardly any dead bodies. Just mental turbulence and anguish.

Art

By Barbara Rose

Painting and Sculpture in California: The Modern Era
National Collection of Fine Arts, Washington, DC; through September 11

Finally, a genuine critical evaluation of the contribution of the California School, including both its Bay Area and its Southern California branches. This, the definitive exhibition on California art, was organized by two curators intimately involved with the West Coast art scene: Henry Hopkins, director of the San Francisco Museum of Modern Art, and Walter Hopps, National Collection of Fine Arts curator of twentieth-century painting and sculpture.

Given the range, diversity, and quality of the more than 270 works by 199 artists on display, the impact of the California School on American art can never again be seriously denied. For the first time, a continuity can be traced through several generations of California artists, revealing that an interest in light created by color and in hard-edge imagery has a history on the West Coast, as do expressionist painting, assemblage, ceramic sculpture, and, more recently, environmental art.

Documenta 6
Kassel, West Germany; through October 2

Sixth in a series of comprehensive exhibitions of current trends in art that take place every four years in the West German city of Kassel (110 miles north of Frankfurt), *Documenta* gives international viewers a chance to survey the various modes of contemporary art. Usually the ambitious *Documenta* has a theme; but, this year, selections are from the conventional fields of art activity: painting, drawing, sculpture, photography, film, video, and performance. Highlighted, however, are two novel exhibitions, one of artists' books—an offshoot of conceptual art that is more personal testimony than *livres de luxe*—and an extensive installation of "site sculpture," the latest jargon for what used to be known as "environments" and, more lately, "earthworks." A sign of the growing internationalization of contemporary art, *Documenta* is a must for all who closely follow trends.

George Rickey Sculpture
Hammarskjold Plaza Sculpture Garden, New York; through September 24

Kinetic sculptor George Rickey has eight stainless-steel sculptures at New York's Hammarskjold Plaza Sculpture Garden. Rickey's work is a departure from motorized kinetic sculpture; like Calder he uses the natural force of the wind to animate his works, which bend and sway in response to natural forces. Elegant and precise, Rickey's sculpture has had considerable critical acclaim. Worth pointing out: More good outdoor sculpture has been seen at the Hammarskjold Plaza site than in Manhattan museums of late—perhaps because most vital energy now is going into outdoor sculpture, perhaps because Harry and Linda Macklowe, who select the works, are particularly *au courant*.

Turn-of-the-Century America
Whitney Museum of American Art, New York; through October 2

Turn-of-the-Century America—an exhibition of paintings, graphics, and photographs done between 1890 and 1910—celebrates that age of innocence when a bucolic America still looked to Europe for models of sophistication. Organized by Patricia Hills, whose emphasis on the social context of art has been responsible for the most imaginative shows held at the Whitney Museum in recent memory, the exhibition spans the range from the society portraiture of John Singer Sargent to the probing realism of Thomas Eakins to the art of the American Impressionists. Included as well are the cartoonists and illustrators who finally overthrew the academic tradition to found the slice-of-life Ash Can School. An important show that illustrates how American manners and morals were reflected in art.

(Continued)



Engel Collection, Columbia University

Above, "Turn-of-the-Century America": As only Maxfield Parrish could show it, for "The Century" magazine, 1896



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Tv

By Diane English

Turning on: the new fall shows

Fall means the new television season, and this just *might* be an interesting year to watch. ABC is still on top, and the other guys are scrambling.

NBC isn't offering a "new schedule" at all, but something it prefers to call an "event blueprint." In addition to introducing eight new series, NBC is hot on the mini-series format and special-event programming. The result is a schedule that will change from week to week, an interesting idea that may work if program material is strong. Time and Nielsens will tell.

On the special program list at NBC are a resurrection of the old *Laugh-In* format, now packaged as six *Laugh-In '77* specials; *King*, a *Movie of the Week* about Reverend Martin Luther King, Jr.; *The Godfather Saga*, Francis Ford Coppola's melding of both *Godfather* films into a single new nine-hour version; serializations of novels *Brave New World* by Aldous Huxley and *79 Park Avenue* by Harold Robbins; and yet another group of "Big Events" including *The Good Old Days*, a Dick Clark-produced flashback to the 'fifties, hosted by Frankie Avalon and Annette Funicello.

Across the dial, ABC's star programmer Fred Silverman prefers to stick to his theory that the network with the best comedy laughs all the way to the bank. ABC has added six new shows, all comedies, to its schedule. (In an interesting side note, Silverman sold three hits—*The Bionic Woman*, *The Tony Randall Show*, and *Wonder Woman*—to competitor networks to make room for new shows. An ABC exec commented, "It's like playing chess against himself.") The most popular (at least, most talked-about) new show since *Mary Hartman, Mary Hartman* is sure to be ABC's *Soap*, a half-hour sitcom that breaks the sex barrier in prime time. The writing is first rate, casting and direction equally adept, and the taste level questionable; which means that, love it or hate it, the public's curiosity-factor practically guarantees huge ratings. Other comedies include *The Love Boat* (a kind of *Love, American Style* afloat); a gang comedy, *The San Pedro Bums* and *The Red Foxx Show*—all experiments in one-hour comedy/drama format.



Breaking "the sex barrier" in prime time: ABC's "Soap," with Katherine Helmond, Robert Mandan, above

CBS, the network that had enjoyed the number-one spot for twenty years, is sweeping away a major portion of its old schedule and adding ten new shows. The overall look is conservative, with something for everybody. There's a new Western, *Dan'l Boone;* a new medical drama, *Rafferty;* a family drama, *The Fitzpatricks;* and a new adventure series for sci-fi buffs, *Logan's Run*. By way of comedy, familiar faces from *The Mary Tyler Moore Show* resurface. Ed Asner continues his role in *Lou Grant* and Betty White has *The Betty White Show*, costarring Georgia (Georgette) Engels.

If none of this turns you on, there's always public television. Swaying very slightly toward a more commercial taste this year, PBS has in the works a nightly interview show hosted by Dick Cavett; a Monday-night movie that will feature classic American films; and *The Best of Families,* a historical drama for adults produced by the Children's Television Workshop. Fans of *Upstairs, Downstairs* can latch onto Masterpiece Theatre's new *The Duchess of Duke Street;* also on the roster is Charles Dickens' *Our Mutual Friend*, Tolstoy's *Anna Karenina,* and Robert Graves's *I, Claudius. Visions* returns this year with ten more original dramas and seven repeats; and a new nightly program for the elderly, *Over Easy*, premieres.

Happy viewing.

Taxes

By Julian Block

Remodel your tax bill

The last thing on your mind when you're in the midst of remodeling or improving your house or apartment is the tax situation should you someday sell it; but, unless you keep bills, you'll have a tough time proving profit or loss should that day arrive.

You probably know about the special tax break that lets you escape paying any tax on the profit from the sale of your house or apartment if you reinvest the proceeds in another costing at least as much as the sales price of the original. And if you later sell again, you still escape paying taxes on the profit so long as you reinvest in and occupy another home within IRS deadlines.

But the tax is merely postponed, not eliminated. If you eventually replace your home with a less expensive one or become a renter, the postponement ends, and the IRS collects its share of your accumulated profits. That's why the IRS warns you to keep good records. These should include what you originally paid for your property, settlement or closing costs, as well as what you later paid for improvements.

Your total outlays can be offset against the sales price. But unless you keep adequate records, you can at best rely only on estimates when you need to figure whether you made a profit or sustained a loss on a sale that may not take place until many years later. Unfortunately, when an IRS agent runs into unsupported estimates that help cut taxes, his usual reaction is to disallow or to reduce them.

Keep a running record. Prepare a schedule showing the original cost of your house or apartment, with space left for improvements that you are likely to add in later years. Each year that schedule will remind you to list the type and cost of improvements made and to retain bills and canceled checks that back up your figures.

(Continued)

Where to eat now: La Colombe d'Or



French restaurants throng Manhattan, but in this jungle of Gallic gourmandise only one is superbly Provence and that is La Colombe d'Or. Named after the restaurant glory of Saint-Paul-de-Vence, above Cannes, our "Colombe," while not rich in art like its precursor, serves delights superior to the original. You not only eat marvelously at our "Colombe," but proprietor George Studley (far left) and chef Kai Hansen (left) make you feel that this small, country-inn-snug, pretty place, with its unexpected peasant-elegant cuisine, is there just to please you. What pleases most? *Galette du roy,* a truffled, lace-thin, crisp potato pancake delicately threaded with cheese; the best *bouillabaisse* in town with the quintessential *rouille* toning it perfectly; a *daube de boeuf,* herbed, red-wined, succulent in a trencher of crusty bread; fruit-layered *pâte à choux* heaped with currant-flavored whipped cream. That's how it is at La Colombe d'Or.

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Sounds

By David Sargent

Gershwin: Porgy and Bess
Clamma Dale, Donnie Ray Albert, others from the Houston Grand Opera cast (RCA)

This, the second "complete" version of Gershwin's opera we've had recently (superior in every respect to the heavy, symphonic-operatic account by Lorin Maazel and the Cleveland Orchestra on London), may be a Houston Grand Opera production, but it has none of the portentiousness normally associated with the phrase "grand opera." The cast toured the country and played Broadway to mostly fervent acclaim.

Porgy and Bess is not as perfect as its admirers might have you believe. Gershwin was still struggling toward a synthesis of the American vernacular, folk music, and operatic form when he composed *Porgy*, and sometimes the seams show. Still, these are some of the great tunes from an American composer, popular or "serious," and the basic (melo)drama is affecting. As a performance, this *Porgy and Bess* still doesn't efface memories of the nearly complete (what's missing is hardly of much importance to the casual listener) version from 1951 on the budget Odyssey label. The Houston company's Sportin' Life, in particular, isn't as clever and charming as he should be. But Clamma Dale—even deprived of her overwhelming visual impact—is an exciting Bess, and Donnie Ray Albert is a stentorian yet umpompous Porgy. The overall musical production strikes a nice balance between high musical standards and the slam-bang informality of a Broadway pit orchestra.



Recording "grand" "Porgy and Bess": Donnie Ray Albert, left; Clamma Dale, right

Neil Young: American Stars 'n Bars
(Warner Reprise)

Especially for the audience that doesn't follow popular music all that closely, Neil Young is the great undiscovered rocker of American pop. Invoking the magic totem of Bob Dylan can be dangerous, since it's invoked so often; Young is different from Dylan yet worthy of comparison with him. Both men are mature, deeply affecting musical poets who have an idiosyncratic vision of the world that they best express through the medium of rock and roll. In Young's case, that generally means the solid, heavy, and inexorable country rock

(Continued)

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of his band, Crazy Horse; although his fascinating collaborations with David Crosby, Stephen Stills, and Graham Nash should not be forgotten, either.

This newest Young record is divided between a first side of relatively bright, upbeat countryish tunes recorded in April of this year—with highly audible backup vocals by Linda Ronstadt and Nicolette Larson, a first-class Los Angeles session singer—and a second side, dating from late 1974 to the present, that offers Young in his more characteristic, introverted, loner-romantic role. There is a marvelous love song with Emmylou Harris as backup singer, a mystical statement of his self-image called "Will To Love" (recorded on an inexpensive tape recorder before a crackling fire), a demonic rocker with a long electric-guitar solo from Young, and a final jolly tune. With his thin, pained tenor, Young is not for the sort of person who likes pop music smooth and polished. But for the more adventurous, he reaches very deep indeed.

Grieg: "Peer Gynt" Suites Nos. 1 and 2; Five Songs
Elisabeth Söderström, soprano, New Philharmonia Orchestra, Andrew Davis, conductor (Columbia)

Grieg's *Peer Gynt* suites used to be more familiar staples on our light-classical programs than now. They remain wonderfully fresh, appealing music, nonetheless; and a more felicitous combination of conducting, orchestral playing, singing, and good sound than this new disk would be hard to come by. Andrew Davis (no relation to Colin Davis) is one of Britain's most talented young conductors. Söderström, who sings here in Norwegian, is a veteran Swedish soprano. Sometimes in the most demanding operatic repertory these days she sounds overextended, but the simple, more contained songs here—the five non-*Peer Gynt* songs, two orchestrated by Davis, are a nice bonus—are well within her current technical capacity, and her interpretations are magical. A lovely record.

MORE SOUNDS:

Erich Kleiber conducts Beethoven's Symphony No. 5 and Mozart's Symphony No. 40 (London Treasury Series): Kleiber was a sane, civilized conductor, and these budget-priced versions of two warhorses are well worth hearing. Buffs will be interested in comparing Erich's "Fifth" with the much-lauded modern version by his son, Carlos. The Steeleye Span Story—Original Masters (Chrysalis): Steeleye Span is Britain's leading folk-rock band, and this "best of" collection of traditional tunes in tasteful rock arrangements is a complete charmer—above all, for Maddy Prior's singing.

Sports

By Kay Gilman

New curves for baseball

Baseball—the national pastime that had been languishing of late, rudely upstaged by professional football and the new kid on the block, soccer—is back with a vengeance. 1977 has been the year of the "free agent"; translation: turmoil, player-owner warfare, stunning trades, and gargantuan salaries. The freeing of top-class players from career-long bondage to one franchise has swept the path clean for the emergence of new powerhouse teams and ever-larger stars.

Women are turning on to baseball and the new breed that plays the game with all-out fervor. On any day or evening, at any given ball park, the cheers have attained a shriller pitch. More than a few women are walking funds of baseball lore and can reel off past and present heroes' lifetime statistics with both accuracy and aplomb. Women in management, baseball-wise? The New York Mets president, Mrs. Vincent de Roulet, is one, following in the footsteps of her mother, Mets owner and baseball fan *extraordinaire*, Mrs. Joan Payson. Mrs. De Roulet's daughters—Whitney, who works in the Mets public-relations office, and Bebe, assigned to promotions—both intend to make the executive end of baseball an ongoing career.

But it's the rough-and-tumble, volatile New York Yankees—winners of the 1976 American League pennant and, seemingly, heading for another—who best symbolize the explosive new world of baseball. They've got George Steinbrenner, a free-spending, win-or-else owner; firebrand manager Billy Martin; and a superb roster of players, including the great Catfish Hunter, premier catcher Thurman Munson, and new Yankee star-of-stars outfielder Reggie Jackson, imported from the Oakland Athletics via free agentry. Reggie is brilliant and moody, brawls with his teammates and manager, and regularly clobbers the cover off a baseball. Off-hours, he lives in a Fifth Avenue flat, with a $2.9 million contract to cover expenses. "If I played in New York," swore Reggie a year before he did, "they'd name a candy bar after me." Coming up before the 1978 season: a chocolate, nut, and caramel concoction named "Reggie, Reggie, Reggie."

In the National League West, the Los Angeles Dodgers reeled out an enormous string of victories for a seemingly insurmountable early-season lead. Now the world-champion Cincinnati Reds—abetted by their stars Johnny Bench, Pete Rose, and shiny new acquisition from the Mets, Tom Seaver—are stalking the Dodgers with seven-league strides in the homestretch. All will be sorted out in the interleague playoffs, followed by October's showcase finale, the World Series.

Collecting

By Judith Goldman

Future bookings

Art books influence collecting habits. Large, lavish, well-illustrated, and how ever poorly written, art books play an indispensable role within the art world. As marketing tools, they further reputations. As collecting guides, they inform taste. Scholarly books become standard references on authenticity. Well-made books, usually published in small editions, are themselves collectible (particularly photography books published by Aperture, Eakins Press, and Morgan & Morgan). Last year's *Georgia O'Keeffe by Georgia O'Keeffe* (Viking) is now hard to find. Walker Evans' *Message from the Interior*, which cost $25 in 1973, costs $100 today.

Many art books accompany museum and gallery exhibitions. H.H. Aranson's long-awaited *Robert Motherwell* (Abrams) miraculously coincided with this summer's Motherwell retrospective at the Musée d'Art Moderne de la Ville de Paris. The American edition of David Hockney's autobiographical *David Hockney* (Abrams) will be followed this fall by the artist's first New York painting show in five years and by the publication of *The Blue Guitar* (Petersburg Press), a suite of twenty very collectible etchings.

Art books herald events to come. *Weegee* (Knopf) and *Jasper Johns* (Abrams) accompany major exhibitions this fall. *Weegee*, the first book on that photojournalist, should make his scarce, still reasonably-priced pictures even scarcer. *Jasper Johns* is another matter. Seldom available, Johns's paintings usually are spoken for in advance. *Weegee* confirms a trend; the Johns book catalogues and crowns one. Books and exhibitions sometimes bring out collectors with pictures for sale at high prices. Such publication events suggest it's time to buy at top dollar. If that's not possible, it's time to acquire books and the posters and prints which inevitably follow.

MORE COLLECTING:

Folk and Funk: Andy Warhol has been collecting American primitive portraits, painted furniture, cigar boxes, and weathervanes for twenty years. His preference for flawed and common objects, for warped tables and quilts that show their age, will be seen in an exhibit at the Museum of American Folk Art in New York: beginning September 20, "Folk and Funk—Andy Warhol's Folk Art World."



Collection of Andy Warhol

Collector Andy Warhol shows off his circa 1780 doorway, above: in "Folk and Funk —Andy Warhol's Folk Art World"



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SEPTEMBER

Horoscope



Lily Tomlin was born on September 1, 1936, a very strong Virgoan: with three planets—most notably Neptune, ruler of films—all in Virgo. The Moon and Saturn in Water sign Pisces spur the fey quality of her humor; Uranus in Earth Taurus (sign of values) triggers cynical Mars in Fire Leo (sign of the theater). The result: Lily sees three sides to every situation and is endlessly able to talk out her many impressions. Then her innocent, unconscious buffoonery takes over, making her a delight.

By Maria Elise Crummere

Aries

MARCH 21–APRIL 19

It is your ability to handle one thing enthusiastically that will bring success. A choice of opportunities on the 1st should be considered and maneuvered into a victory by new moon, on the 13th. Then try to bring matters to completion on the 17th. Your ruler, Mars, in Water Cancer indicates success could come from a public service. Jupiter, at the base of your chart, underscores the fact that now is a time to lay important foundations, perhaps for a new home.

Health: Good
Money: Ideal
Love: Happy

Taurus

APRIL 20–MAY 20

Your sentimental nature can enjoy a new friend, if you don't get upset on the 4th by an unexpected event. Your ruler, Venus, now in Leo, makes for a social, happy time on the 8th and 9th. A more serious situation on the 17th and 18th deserves your attention; someone wants you, and this must be resolved by the 22nd. Jupiter brings opportunities.

Health: Stable
Money: Strong
Love: Certain

Gemini

MAY 21–JUNE 21

You fret more than most when your many endeavors are delayed, which is what always happens when your ruler, as it is now, is idling. The 4th is one of those days when news is negative. From the 15th, you go along successfully; opportunities are everywhere, if you have the energy to comply. Don't allow people to deter you from accepting your luck, particularly during the most exciting 12th–17th.

Health: Good
Money: New
Love: Many

Cancer

JUNE 22–JULY 22

You may be so busy and popular at this moment that you feel too pressured to choose between love and business. A good plan of action should come first; you are assured of fun and love later on. Jupiter is in your sign now, making this the best of all times for you. Do be careful that you are not distracted and that you don't let important windfalls escape you. The new moon—on the 13th—is the exact time for you to initiate your luck.

Health: Strong
Money: More
Love: New

Leo

JULY 23–AUGUST 22

Saturn, the planet of heavy responsibility which has been in Leo for so long, is now routed by loving Venus, and a happy, fun time for you begins. The 4th brings the first clue to events that will emerge on the 8th–9th. Two admirers who have remained in the background come forward to claim you; you may have a serious proposal to consider—it is one which you deserve. For best results, prospects should be settled by the 22nd.

Health: Steady
Money: Secure
Love: Hopeful

Virgo

AUGUST 23–SEPTEMBER 22

Jupiter, now in your house of friendship, has pals insisting that you travel on the high road of fun to fulfill a hope. Uranus brings a stunning idea on the 9th. Try it. Wait until the new moon—on the 13th—to put new projects into effect. The 15th–22nd is your most impressive period. Remember: To dissipate this best of all months on social activities would be to fail yourself.

Health: Sound
Money: Prospects
Love: Happy

Libra

SEPTEMBER 23–OCTOBER 23

It is true that yours is the most social of all signs. Now your ruler, Venus, is in Leo and is giving you every opportunity to put all of your party ideas into effect. Leo provides strength to boost your security as well. Be constructive and improve your surroundings. Make your luck a fact on the 17th, 18th, and 19th. An old love may return to claim you; this time, be sure.

Health: Relaxed
Money: New
Love: Renew old

(Continued on page 234)

Elizabeth

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André Laug, for one, known for his superior tailoring! The epitome—his neat little wool suit. Jacket in taupe. Skirt and silk blouse in elegant eggplant. And, there's Marjorie Craig, whose exercises are known 'round the world. Constantine, visagiste par excellence. Marc Sinclaire for hair. . .and so many others. Names, personalities, performers. New name in lights... CABRIOLE. It's a fragrance to win your heart, make your spirit soar. From Elizabeth Arden, where beautiful things really do happen.

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HOROSCOPE

(Continued from page 232)

Scorpio

OCTOBER 24–NOVEMBER 21

Powerful Uranus continues to occupy your sign and, perhaps, is leading you to avoid someone who loves you. The truth becomes clear on the 9th; then the 14th–17th can be used as an extremely productive period. Jupiter (ruling luck) and Mars (your ruler) are pressing strongly to keep you involved in a worthy pursuit. Work quietly behind the scenes to bring off important accomplishments by the 18th of this useful month.

Health: Splendid
Money: Prospects
Love: Undecided

Sagittarius

NOVEMBER 22–DECEMBER 21

Your ruler, Jupiter, is now in the Water sign Cancer (not suited to your temperament) and may attract emotional, romantic people who you are not adept at handling. Make use of Saturn and stay with positive plans. If you are in a position to be in the public eye and you have something to sell, now is your time. Give attention, too, to home ties or to those who depend upon you. Don't disclose your feelings or let secrets out that could be used against you.

Health: Optimistic
Money: New
Love: Many

Capricorn

DECEMBER 22–JANUARY 19

You, who are devoted to those people you love, are now receiving loving attention in return. Don't allow yourself to be too busy to accept this affection. Appreciation comes from others; you are suddenly "discovered" by those who owe you gratitude and now feel disposed to express it. Someone will offer you an opportunity: you deserve it!

Health: Even
Money: Steady
Love: Certain

Aquarius

JANUARY 20–FEBRUARY 18

The social and love planet Venus, now in your "associate" seventh house of partners and marriage, is stimulating fun as well as offering up business opportunities. As usual, you take the odd view, but you should try, instead, to get into the prevailing mood. Good publicity could benefit you; it may change your whole environment and, best of all, bring you new and rewarding friendships.

Health: Fine
Money: New
Love: Prospects

Pisces

FEBRUARY 19–MARCH 20

When a mutable sign like yours is challenged by others, it is best for you to withhold facts and not to expose too much. Mercury may pry; Venus may bring you a new friend on the 8th—and that's good. Be careful not to lose anything on the 23rd, when a possession could vanish. Refuse to speculate, and neither buy nor sell. Instead, stay with the familiar.

Health: Tentative
Money: Hopeful
Love: Unresolved



At the 1906 spring recital, triangle player Eva Schmatz thought the fourth movement would give her the perfect opportunity to sneak a cigarette.
It was Beethoven's Ninth Symphony, Eva's last.



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Spending money on yourself can up your bank account

By Mary Page

But psychiatry costs so much!

It is true that you pay out considerable sums for psychotherapy, but the money spent should be put against the money earned after psychiatry has relieved the depression that blocked you. This is the story of just that. How I went from borrowing money to pay the psychiatrist to savings of $50,000 in a period of ten years.

In 1960, I was in a state of acute depression. Life had become a matter of too few hours of substance, of bleak nights as sleep betrayed me or dreams oppressed me, of days staring into space, unable to communicate. I was blocked from earning and found myself in a position where earning was a necessity. In a mistaken dream of more time to write, I had given up a lucrative job with an advertising agency to teach in a community college for less than half the salary. When I made my move, my husband was earning a good salary; but, soon after, he had a serious heart attack and was unable to work at all.

Surely, I had reasoned, with only twelve hours a week in the classroom, I could devote my leisure time to creative work. But I had barely written a word, out of fear, out of lassitude, out of the impotence that a depression brings about. Whether it was the fact that I couldn't write or the fact that I could not support two of us—whatever—I woke up one day with what might be called a breaking up of self, a sudden view of where I had arrived, which was, of course, nowhere.

I had finally reached a point where I needed help, and I borrowed money to start psychotherapy. The first thing the psychiatrist did was to restore my morale. He prescribed antidepressant drugs, and together we appraised the possibilities of earning more money. I reassessed my talents and discovered that I wrote well for somebody else but was continually blocked at writing for myself. There were three possibilities. One, to change jobs for one that would pay more for more hours. Two, to be promoted with the current job. Three, to take on two jobs, keeping the one I had at the college and finding another job for spare hours.

There was, it was hinted, a fourth sort of plan, a change in attitude toward the use of money itself. We had not been able to save on two salaries, how was it possible to save on mine alone? Psychotherapy started the turn for the better by liberating my energies and by a movement toward using those energies productively. But I cannot stress enough the earliest day of psychiatric help. This quotation from *The Secret Strength of Depression,* a book by Frederic F. Flach, a psychiatrist, pretty well sums up my state of mind:

"Depression reduces vitality. The mood makes it difficult, if not impossible, to envision solutions to problems. Yet the majority of creative people, whether the term 'creativity' is used in the narrow artistic sense or in the broad sense of being able to see things in a fresh way and to combine concepts in an original manner, will attest to the fact that they have experienced significant episodes of acute depression from which they have rebounded to reach new levels of creativity. The answer lies in the nature of creativity itself. To be creative in any sense, a person must be able to relinquish old and fixed assumptions that block a fresh appraisal of a situation."

"This is the story of how I went from borrowing money to pay the psychiatrist to savings of $50,000"

In an honest appraisal, I had to admit that I was not a prolific writer on my own. I had published two novels over a period of ten years, and a few books of nonfiction on fashion and advertising at wide intervals. To count on creative writing as a major source of income was a mistake. Of the three possibilities to increase my earnings, the one that suggested two jobs seemed most practical. I approached the advertising agency where I had worked for ten years. A miracle. They gave me a position of permanent part-time at more money than I was earning at the college. Now was the time to start a serious plan of savings.

Curiously enough, the more I had to do, the more I was able to do. I held both jobs and managed to write as well. By the end of the ten years, I had had a children's book and three career books for young people published plus several articles—all of which paid several thousand dollars. And, in the ten years, my college job had tripled in wages. Whenever there was more than

(Continued on page 238)

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SPENDING MONEY

(Continued from page 236)

$2000 in the savings account, we invested the surplus conservatively in certificates of deposit and AA bonds. All interest and dividends went back into savings. Today, the average of $5000 a year in savings adds up to $50,000.

I could not have worked out a plan without the help of psychotherapy. It showed me options of choice and motivated changes. Psychotherapy offered me a freedom from feelings of guilt at my plight and fear that stood in the way when I needed to show health and security. My story is not an exceptional one. I have collected from various psychiatrists some anonymous examples of patients who have increased their income or have made changes for greater peace of mind with the help of psychiatry.

"Mr. L. went from $8000 to $80,000

Mr. L., a harassed man in his $8000 bank job, graduated into a broker's job that eventually paid him a yearly income of $80,000. The astronomical figure is, of course, possible because his job is on Wall Street, home of astronomical figures. But the change was possible only through psychiatric help.

Mr. S., a disillusioned salesman unable to sell enough to live on, looked at the reasons why. A good salesman must be aggressive and, even more important, schooled to resist depression over rejections when turned down. Mr. S. saw the reasons for failure and, after psychotherapy and a course in salesmanship, was able to double his income.

Dr. M. was bogged down by his life as a general practitioner, too sensitive about his failures to cure, overwhelmed by his job which took many hours of the day and night, resulting in a deep fatigue that led to a deep depression. He gave up private practice after psychotherapy and became a pathologist in a big city hospital, where he was removed from contact with patients. His new life in his new job was comfortable and dedicated besides making him more money and producing less stress.

Miss L., a nurse who hated nursing but was hopelessly dependent upon it as her sole source of income, learned from psychiatry that a change was not only indicated but necessary for her cure from depression. She gave up nursing to retrain for a job in occupational therapy that was remunerative and brought her greater peace of mind.

In my own case, identifying assets with self led to self-confidence. I have now reached retirement age and can face life with a comfortable income from savings. My Social Security is especially high, because I was paying Social Security taxes on two jobs for ten years. I still check in with psychotherapy—about four times a year—it pays off in reassurance and inspiration.

I used to wear designer clothes. I now wear designer clothes bought on sale. And the same for David Evins shoes. I end this on a light note, because for me psychotherapy lightened life and made living worthwhile. ▽

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However, I was amused when the Esthetician told me that 'no self-respecting Frenchwoman would dream of spending only 3 minutes a day on her skin– her self-esteem would demand more . . .' so I decided to give it a try, the results were startlingly good.

At any rate, I now know my skin type. (My Club Privé membership card means that a permanent dossier on my skin needs is kept internationally for me.) I know just what products my skin needs to keep it in superb balance, and I know that I'd never trust my precious skin to anyone but Payot.

By the way, although I'm really not a female chauvinist, it is after all rather comforting to know that every Payot product was formulated by a Doctor who was also a woman. Maybe that's why this is the only skincare line I've found that pays attention to breasts and tummies as well as faces.

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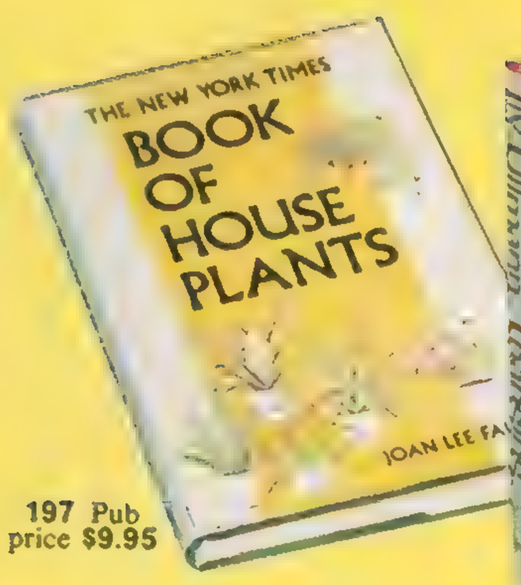
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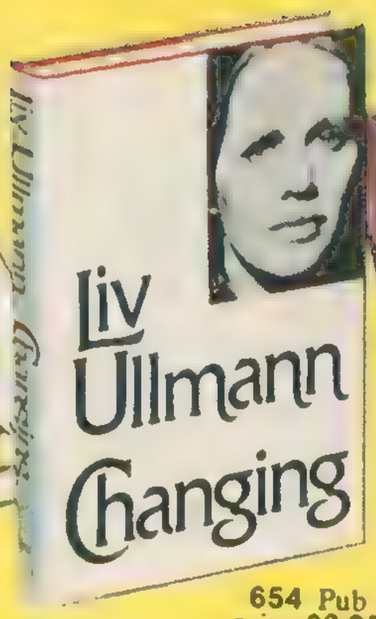
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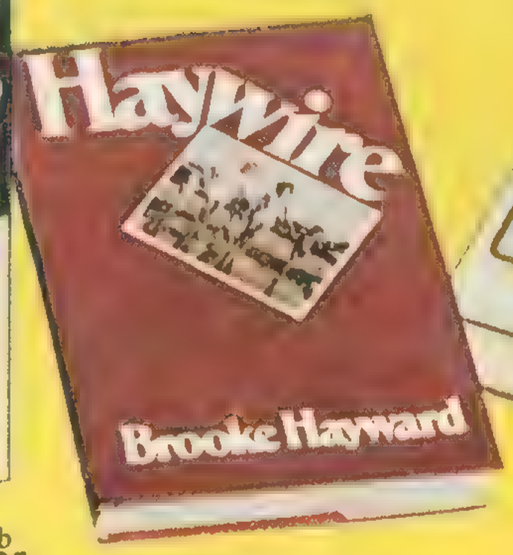


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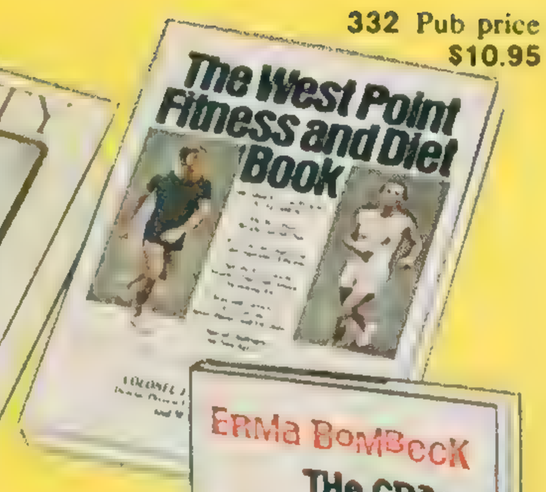
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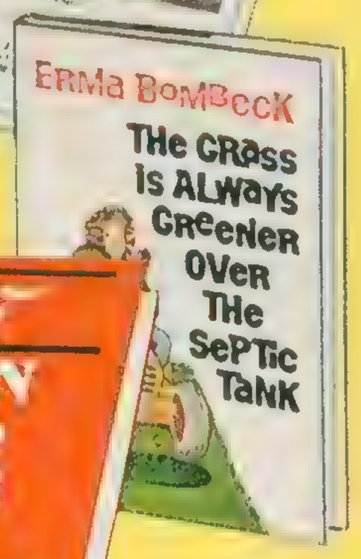




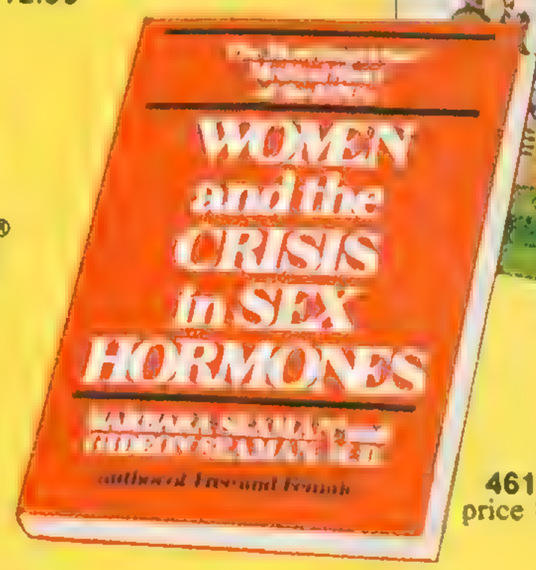
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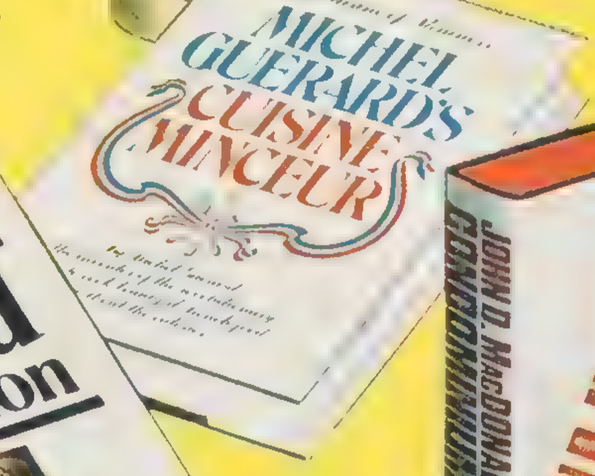
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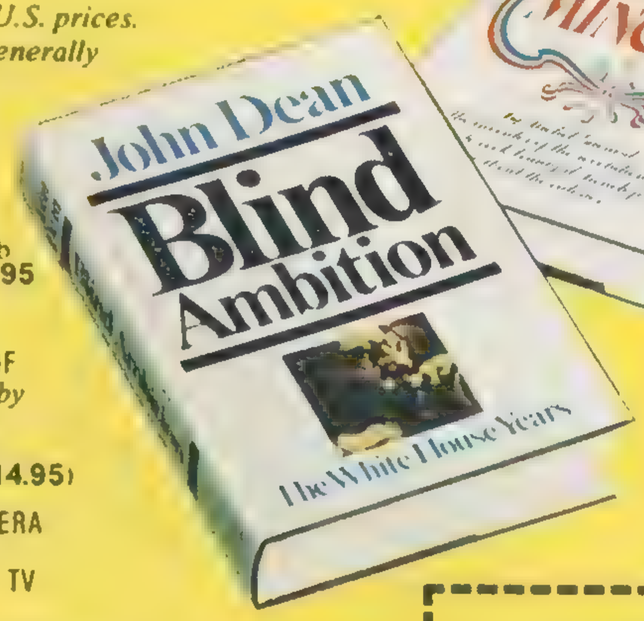
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Amanda's hair—very long, very straight—was down to *there*. And Amanda, an Australian Vogue editor, would still think of herself as least-likely candidate for a natural-wavy cut if Vogue hadn't steered her to Jean-Marc Maniatis while she was in Paris. Jean-Marc's advice: a short cut, permed for body and volume. Jean-Marc proceeded (with Amanda's approval) to lop off a full twelve inches —bringing Amanda's hair to shoulder length. Then the perming was done, and after another hour of snipping, Amanda emerged with her new—curly, shorter—look (see photo, *below*). Amanda's verdict: "I hardly ever need to comb my hair—I adore it!"



HAIR FATTENER

To ask for whenever you are in a salon: Lange's Panthenol Shampoo. It thickens hair, makes it fatter (by as much as 10 percent we're told). Other Panthenol products that also do a body-adding job: the Conditioning Rinse, and Treatment.



PERMS FOR COLOR-TREATED HAIR

We recently heard about, and checked out, what we think is a rather good perm machine. Basically, it's a dial-a-perm system that measures factors like pH and porosity, then signals when perm is done. Our report: Virtually impossible to damage hair or over-perm it—and safe on colored hair. It's called Sensor-Perm. Look for it. (Two places in New York to find it: Louis-Guy D, 41 East 57th St.; Le Salon, 16 West 57th St.)

FREER, FULLER, MORE NATURAL

It's the look of the hair you see on this page: The side-swept crimping, *left*, by Garren of Suga. The full, fuller, *fullest* hair (large photo, *above*) by Marc Pipino. The soft waves Christiaan did, *inset above*. And—surprise! —any woman can have any one of the three looks here . . . even if she wasn't born with masses of wavy hair. Today's modern new perms or curling irons will lend it to her; they give hair support, fullness, the volume it needs. The new perms are gentle, i.e., won't damage hair. One of the newest: a *proteinized* permanent wave from Wella called Tailored Curl. If you've never had a perm before, this is the year to think about one.



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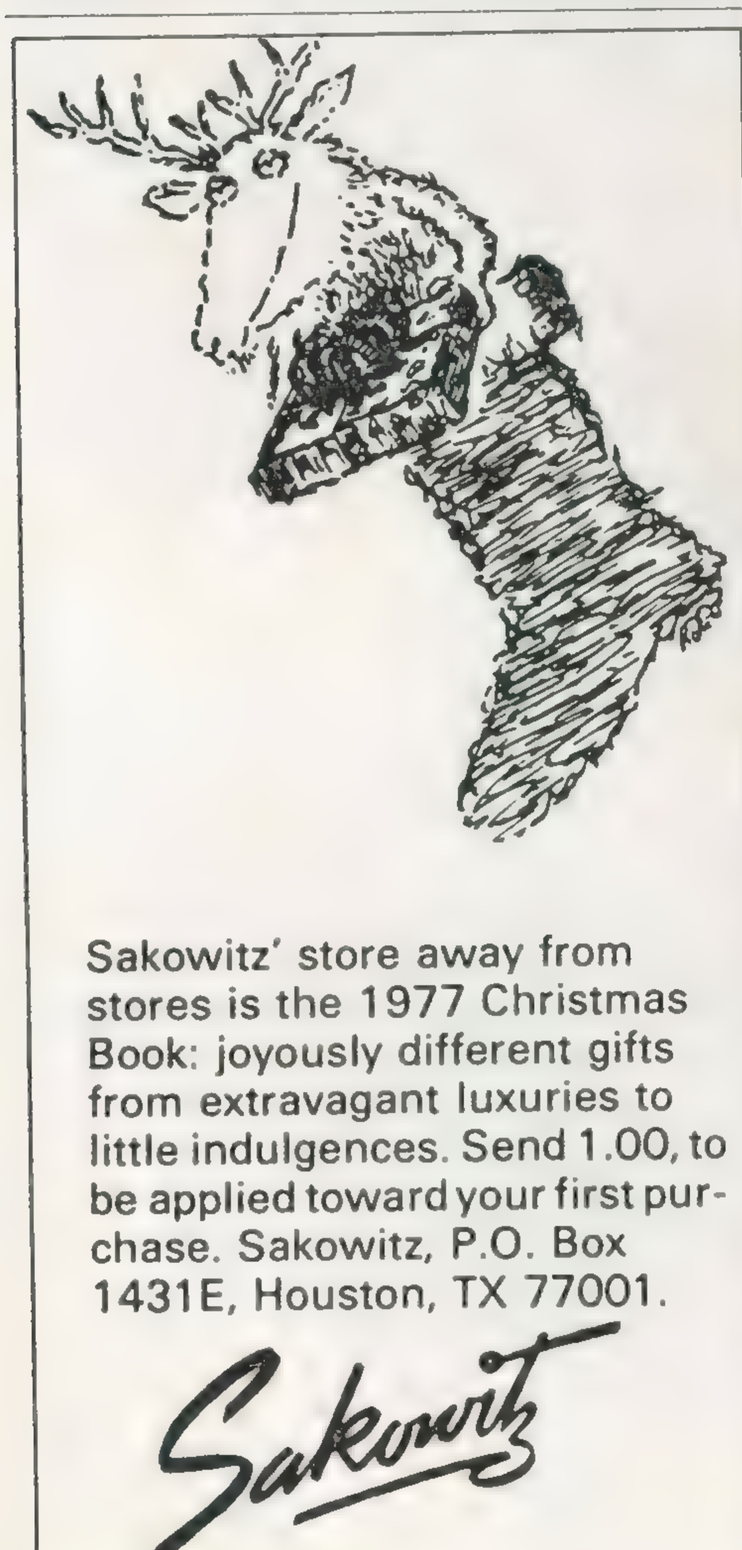


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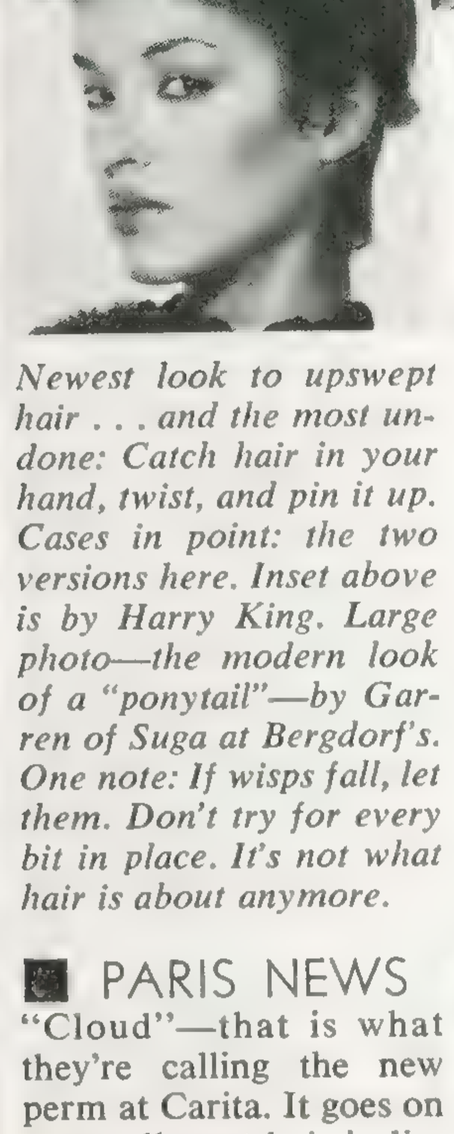
Sakowitz' store away from stores is the 1977 Christmas Book: joyously different gifts from extravagant luxuries to little indulgences. Send 1.00, to be applied toward your first purchase. Sakowitz, P.O. Box 1431E, Houston, TX 77001.

Sakowitz

Hair Now

Quick takes: New ways to upsweep, perm, and shampoo hair . . . special tips for Black women





Newest look to upswept hair . . . and the most undone: Catch hair in your hand, twist, and pin it up. Cases in point: the two versions here. Inset above is by Harry King. Large photo—the modern look of a "ponytail"—by Garren of Suga at Bergdorf's. One note: If wisps fall, let them. Don't try for every bit in place. It's not what hair is about anymore.

Expert advice for a Black woman's hair . . . Romania Ford, a makeup/hair expert, talked to us about one of the things she knows best: the special hair problems faced by Black women. Primary among those problems, brittle, fragile, temperamental hair. Romania's tips: Stick to gentle hair products. Wash hair, for example, with almond- or peppermint-oil shampoo—both super-gentle cleansers. Continue on the natural-only program for conditioning as well. Romania's choices: fresh avocado or peanut oil, applied twenty minutes before washing. Her easy-look idea: section wet hair and plait into many braids. Roll each braid on a small perm rod. Dry and carefully undo. For maximum fullness, comb with a pick. For a private one-hour makeup/hair consultation ($50), call Romania Ford at 244-4270.



PARIS NEWS

"Cloud"—that is what they're calling the new perm at Carita. It goes on over roller-set hair in liquid color (blue for normal hair, green for damaged), then turns to foam. Twenty minutes later, it's done. Carita, 11 rue du Faubourg Saint-Honoré, 75008 Paris.



WHOLE APPLE

New way to use an apple—not just to keep doctors away and teachers happy but also to improve hair texture. Apple pulp is what goes into a new shampoo we've tried. Named Apple Pectin, it's made by La Maur and available at beauty-supply stores. And the fragrance—which lingers—is fresh and and delicious.

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Dress by Scott Barrie

HAIR INTERNATIONAL



Harry Comp, Henrietta Beauty Salon
Hackensack, NJ



Michael Steckler, Michael's Studio of
Hair Design, Honolulu, HI



Ramiro, Salvation Sally's
San Jose, CA



Eileen Stekloff, Stuart's "One Step
Above" Haircutting, Rochester, NY



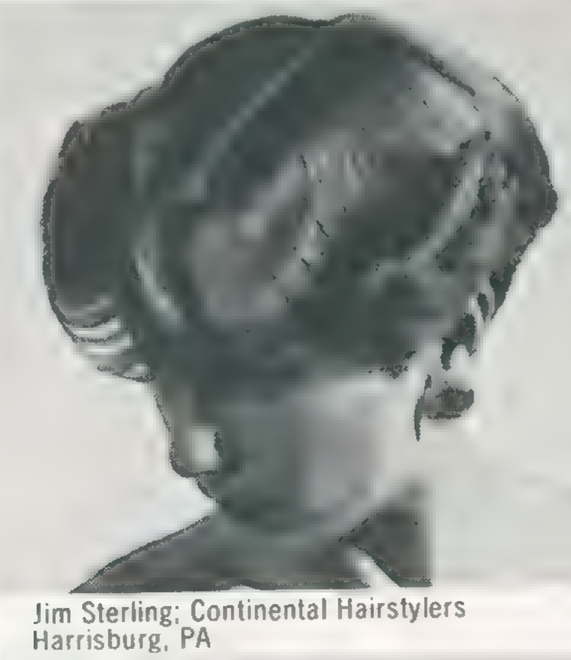
Joseph Cusano; Shampoo Hair Designers
North Haven, CT



Bill Carney; Imagination Hair Design
Massapequa, NY



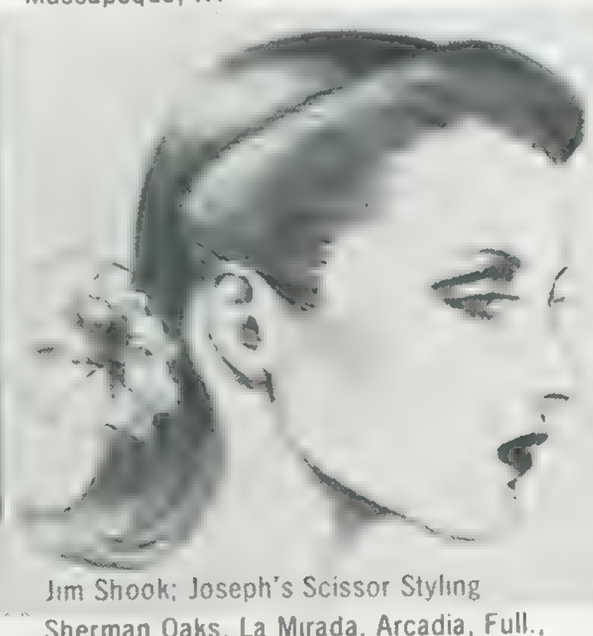
Robert Pearson; Studio International
New York, NY



Jim Sterling; Continental Hairstylers
Harrisburg, PA



R. Arden; Arden's
Fresno, CA



Jim Shook; Joseph's Scissor Styling
Sherman Oaks, La Mirada, Arcadia, Full.,
Hunt. Beach, Man. Beach, Pomona, Orange, CA



Ronnie Navarro; Ronnie's and Dorman's
Lafayette, LA



Bjorn Ford; Bjorn's Stylists
Vallejo, CA



Olive L. Benson; Olive's Beauty Salon
Boston, MA



Hair and make-up by Taj Hair Parlor
Buffalo, NY



Sir Robert Clegg, Studio International
New York, NY



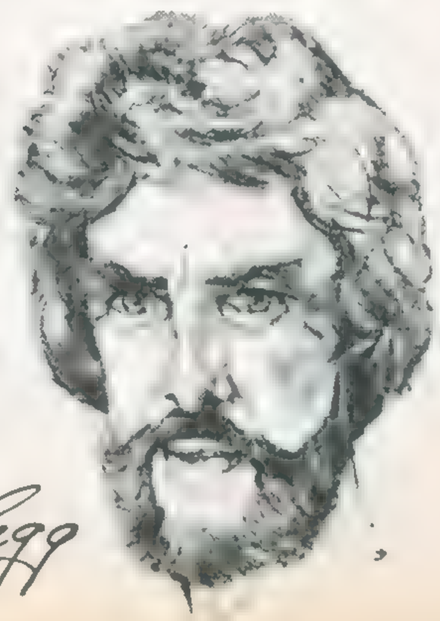
Make-up by Richard Almada
Richard Ouellette; Newport Beach, CA

Fun for Fall

Now that summer is past, there's a whole new season to enjoy. Fall is a time to watch the leaves change colors and to enjoy the beautiful, brisk afternoons with your friends, your man, yourself. It's a time to feel fresh and young once again.

This Fall, makeup shades will be muted tones of pinky mauves to berry browns. Hair looks best when it's soft and natural...shoulder-length for a sleek, classic look—or shorter and fuller, if you are wearing the new easy, unconstructed fashions. In either case, hair will definitely require professional care and attention.

My "Hair International" professionals are able to offer you the latest hair styles and trends for Fall. If you're in New York City, visit my new Studio International at 146 East 56th Street, or call (212) 759-2608 to make an appointment.
Till next month...



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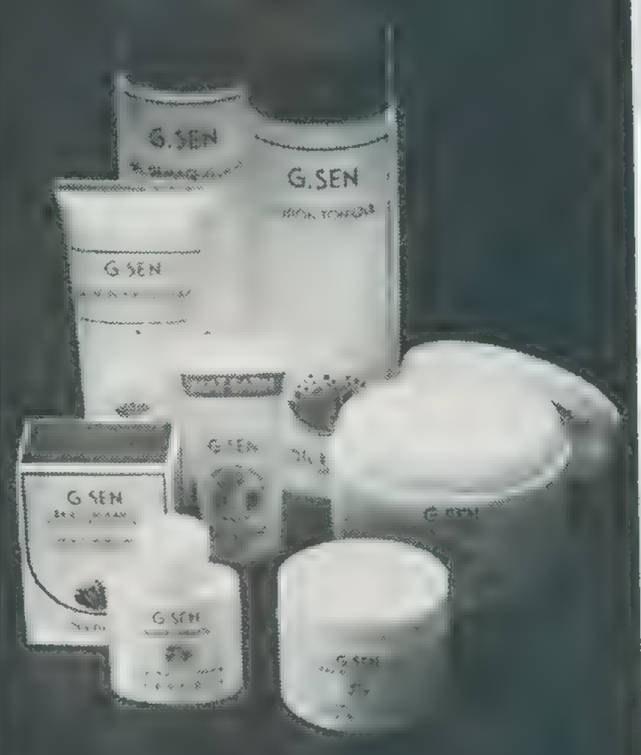


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PARIS

Food

By Pamela Harlech

Opening moves: the right first course turns a meal into a feast; easy recipes from a hostess who knows the game

EDITOR'S NOTE: *A knockout, knowledgeable cook, American Pamela Harlech, wife of England's Lord Harlech, may, on weekends, have a hungry fifteen to feed but believes, rightly, that "the kitchen is not the place to spend your life. . . ." In* "Feast Without Fuss," *published this month by Atheneum, she gives unjaded recipes—some gathered from international friends, but all then worked out in her country kitchen in Wales, in her London one—with preparation and cooking times listed. Here, no-fuss first courses: Lady Harlech's own, intelligent answers to the question: "What, to begin?"*

HERBED EGGS MORNAY

serves 6

6 eggs, hard-boiled
6 mushrooms, sautéed and chopped fine
1½ teaspoons butter, softened
½ teaspoon salt
Dash of cayenne
¼ cup parsley and chives combined, chopped fine
2 cups Mornay sauce (see below)
6 individual scallop shells or ramekins

Preheat oven to 350° F.

Halve the eggs lengthwise. Remove the yolks, rub them through a sieve and mix them with the mushrooms, butter, salt and a dash of cayenne. Using a pastry bag fitted with a decorative tube, force the mixture into the egg whites, heaping it as high as possible. Add chopped parsley and chives to the Mornay sauce and spread a layer of the sauce in each scallop shell. Arrange the stuffed eggs on the sauce and set them in the preheated oven for approximately 15 minutes.

Preparation and cooking time: 45 minutes plus 1 hour to make Mornay sauce.

Mornay Sauce

makes approximately 3 cups

1 tablespoon onion, chopped fine
¼ cup butter
2 tablespoons flour
3 cups milk, scalded
¼ teaspoon salt
3 white peppercorns
Sprig of parsley
Pinch of nutmeg
3 egg yolks, lightly beaten
1 tablespoon light cream, heated
2 tablespoons grated Parmesan or Swiss cheese

In a saucepan sauté the onion in 2 tablespoons of the butter until it is soft. Add the flour, mix well, and cook the roux slowly, stirring constantly, until it just starts to turn golden. Gradually add the milk and cook the mixture, stirring vigorously with a wire whisk, until it is thick and smooth. Add salt, peppercorns, parsley and nutmeg. Cook the sauce slowly, stirring frequently, for about 30 minutes, or until it is reduced by one-third. Strain the sauce through a fine sieve. Mix the egg yolks with the hot cream and combine them with the sauce. Cook the sauce, stirring constantly, until it just reaches the boiling point. Add the remaining butter and the grated cheese.

THE EARL OF GOWRIE'S OEUFS EN COCOTTE WITH DUCK JELLY

serves 4

The next time you cook a duck, pour off and reserve the juices. Chilled, these will produce duck lard excellent for frying onions or potatoes. Underneath there will be a couple of tablespoons of jelly that will make ordinary oeufs en cocotte à la crème something special.

Melted butter, to brush ramekins
4 teaspoons duck jelly
4 leaves fresh tarragon
8 tablespoons heavy cream
4 to 8 eggs
4 teaspoons butter
Salt and pepper to taste

Preheat oven to 375° F.

Brush 4 individual ramekins with melted butter. Place 1 teaspoon of duck jelly and 1 tarragon leaf at the bottom of each ramekin (dried tarragon will not do. Substitute fresh parsley and chives if necessary). Add 1 tablespoon of heavy cream and set the ramekins in a flameproof baking dish half filled with simmering water, over moderate heat. When the cream is hot break 1 or 2 eggs into each ramekin. Pour 1 tablespoon of cream over each egg and top with a teaspoon of butter. Place on the middle shelf of the hot oven and bake for 7 to 10 minutes. The eggs are done when they are just set but still tremble. They will set a little more when the ramekins are removed, so don't overcook. Season with salt and pepper.

Preparation and cooking time: approximately 20 minutes.

(Continued on page 262)

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2nd Début comes in two formulas: CEF 600 for the younger woman who wants to head off those early signs of lines and dryness... 2nd Début with CEF 1200 for skin that needs extra help. Both are sold on a 10-day, money-back guarantee. Try 2nd Début today. In minutes you may see the difference. But assuredly in minutes he will feel the difference.

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OPENING MOVES

(Continued from page 258)

CHEDDAR CORN SOUFFLÉ

serves 6

1½ tablespoons butter or margarine
2 tablespoons flour
2 cups hot milk
1 cup grated Cheddar cheese
1 teaspoon dry mustard
½ teaspoon salt
1 cup canned or frozen corn kernels
3 egg yolks, lightly beaten
3 egg whites, beaten until stiff

Preheat oven to 375° F.

In a saucepan melt the butter, remove the pan from the heat and stir in the flour. Gradually add hot milk and cook the sauce over low heat, stirring constantly, for 5 minutes or until it is smooth and thick. Add the cheese, dry mustard and salt, and cook the mixture, stirring, until the cheese has almost melted. Remove the pan from the heat and stir the corn kernels into the cheese mixture. Add the egg yolks and fold in the egg whites. Pour the mixture into a 1½-quart soufflé dish, buttered and floured, and set the dish in a pan of hot water. Bake the soufflé in the preheated moderate oven for 45 minutes or until the top is firm and brown.

Preparation and cooking time: approximately 1 hour 30 minutes.

POTTED CHEESE

serves 12

1 pound Cheddar cheese
3 tablespoons chopped scallions
3 tablespoons chopped parsley
1 teaspoon Dijon mustard
Salt to taste
2 tablespoons softened butter
2 tablespoons sherry
Dash of Tabasco and dash of Worcestershire sauce

Grate the cheese into a bowl. Season it with the scallions, parsley, mustard and salt. Beat in the butter, sherry, Tabasco and Worcestershire sauce. Stir the mixture until it becomes creamy, then pack it into a jar or crock and refrigerate it until ready to use. Serve the potted cheese at room temperature with crusty bread.

Preparation time: approximately 10 minutes.

PÂTÉ WITH OLIVES, PINE NUTS AND PROSCIUTTO

serves 6

1 pound pork, ½ pound veal and ¼ pound pork fat, ground together
⅓ cup black olives, pitted and chopped
¼ cup lightly toasted pine nuts, chopped
¼ cup diced prosciutto
¼ cup fresh white bread crumbs
2 tablespoons dry vermouth
1½ teaspoons basil, preferably fresh
½ teaspoon dried thyme
¼ teaspoon pepper
1 very small garlic clove
½ teaspoon salt

(Continued on page 265)

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OPENING MOVES

(Continued from page 262)

1 egg, lightly beaten
½ pound bacon, sliced thin

Preheat oven to 350° F.

In a large bowl combine the ground meat with the olives, pine nuts, prosciutto, bread crumbs moistened in the vermouth, basil, thyme and pepper. In a mortar crush the garlic together with the salt. Add it to the meat mixture and blend thoroughly. Add the egg and mix thoroughly again. Line the bottom of a 10-inch loaf pan with half the bacon. Turn the meat mixture into the pan and press it down firmly. Cover the top of the mixture with the remaining bacon. Bake the pâté in the preheated moderate oven for 1½ hours. Weight the pâté, allow it to cool and chill for 12 hours. Unmold the loaf onto a serving dish and remove the bacon. Serve at room temperature.

Preparation and cooking time: 2 hours. Chilling time: 12 hours.

DILLED CRÊPES WITH SMOKED SALMON

serves 6 to 8

1 pint sour cream
8 slices smoked salmon
8 sprigs fresh dill

Preheat oven to 350° F.

Make entree crêpes (see below). To serve immediately, spread each crêpe as it is made with a thin layer of sour cream and top the cream with a slice of smoked salmon. Fold the crêpes in quarters and serve them on a heated dish, topped with sprigs of dill. If you make the crêpes in advance, stack them on an ovenproof dish as they are done and cover them with a round of foil. Reheat for approximately 10 minutes in the preheated moderate oven before serving. Then proceed as above. Do not heat after smoked salmon has been added.

Entree Crêpes

¾ cup flour
¾ cup milk
3 eggs
¼ cup water
½ teaspoon salt
2 tablespoons butter, melted and cooled
3 tablespoons snipped dill
1 cup clarified butter

In a blender combine all the ingredients except the butter and dill, and blend for 30 seconds, scraping down the batter from the sides of the container. Add the melted and cooled butter and blend for a few seconds more. Transfer the batter to a bowl and allow it to stand, covered, for at least 1 hour. Add the snipped dill. Heat a 6- to 7-inch crêpe pan and brush it lightly with clarified butter. Pour in about 3 tablespoons of batter, quickly tilting and rotating the pan so that the batter covers the bottom in a thin layer, and return any excess batter to the bowl. Cook the crêpe over moderately high heat until the underside is browned, turn it with a spatula and brown the other side. Transfer the crêpe to a plate and make crêpes from the remaining batter in the same manner. These crêpes may be frozen, with a sheet of either foil or waxed paper between each crêpe, and reheated.

Preparation and cooking time: 1 hour 30 minutes. *(Continued on page 266)*



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OPENING MOVES

(Continued from page 265)

MARINATED MUSSELS

serves 6

3 pounds mussels, well cleaned
½ cup thinly sliced onions
1 lemon, sliced thin
¼ cup dry white wine
¼ cup lemon juice
¼ cup olive oil
½ teaspoon whole mixed pickling spice
1 garlic clove, crushed
Salt and pepper to taste
Sprinkling of minced parsley

Preheat oven to 400° F.

Arrange the mussels in a shallow baking pan and place them in a preheated hot oven for 5 minutes, or until they open. Allow the opened mussels to cool, shell them, reserving their liquid, and discarding any that have not opened, and remove the black rims. Transfer the mussels to a deep dish just large enough to hold them in 2 layers and strain and reserve the mussel liquid. Spread the sliced onion and sliced lemon over the mussels. In a small saucepan bring the reserved liquid, dry white wine, lemon juice, olive oil, mixed pickling spice and crushed garlic to the boil and simmer the mixture for 10 minutes. Add salt and pepper to taste, and allow the marinade to cool. Strain the cooled marinade over the mussel mixture and sprinkle the dish with minced parsley. Toss the mussels with the marinade and chill, covered, for 48 hours.

Cleaning mussels and cooking time: approximately 1 hour. Chilling time: 48 hours.

SCALLOPS AND MUSHROOMS IN LEMON DRESSING

serves 8

1 pound small scallops
2 tablespoons minced onion
1 bay leaf
¼ teaspoon salt
Pepper to taste
1 pound firm white mushroom caps, sliced thin
3 tablespoons lemon juice
½ cup olive oil
Salt and pepper to taste
Chopped parsley

In a saucepan combine the scallops, onion, bay leaf, salt and pepper to taste and add enough water to cover. Bring the water to the boiling point over moderately low heat, turn off the heat and allow the scallops to stand, covered, for 5 minutes. Transfer the scallops and onion, with a slotted spoon, to a bowl. Put the sliced mushrooms in another bowl. Put the lemon juice in a small bowl and add the olive oil in a stream, beating. Add salt and pepper to taste, and toss the scallops in one half of the dressing, then the mushrooms in the remaining dressing. Combine the mushrooms and scallops in a serving dish and sprinkle them with chopped parsley. Chill the dish for 4 hours.

Preparation and cooking time: approximately 30 minutes. Chilling time: 4 hours.

GINGERED TUNA PUFFS

serves 6 to 8

One 7-ounce can of tuna fish
3 tablespoons mayonnaise
2 ounces cream cheese
1 tablespoon grated fresh ginger root
Salt and pepper to taste
Small cream puffs of choux pastry (see below)

Make small bite-sized cream puffs of pâte à choux. Split the puffs and fill them with a mixture of all the above ingredients.

Pâte à choux (Choux Pastry)
makes 18 to 20 puffs

1 cup water
½ cup butter
1 teaspoon sugar
½ teaspoon salt
1 cup plus 2 tablespoons flour
4 large eggs

Preheat oven to 375° F.

In a small saucepan bring the water, butter, sugar and salt to the boil. Add the flour all at once and beat well with a spoon. Remove the pan from the heat for a moment and beat the mixture briskly. Beat the batter over very low heat until it forms a ball and leaves the sides of the pan. Remove the pan from the heat and beat in the eggs, one at a time, beating well after each addition, until the dough is smooth and glossy. Cool the paste slightly. Shape it into small puffs on a lightly buttered baking sheet with a pastry tube or a teaspoon. Bake the puffs in the

(Continued on page 268)

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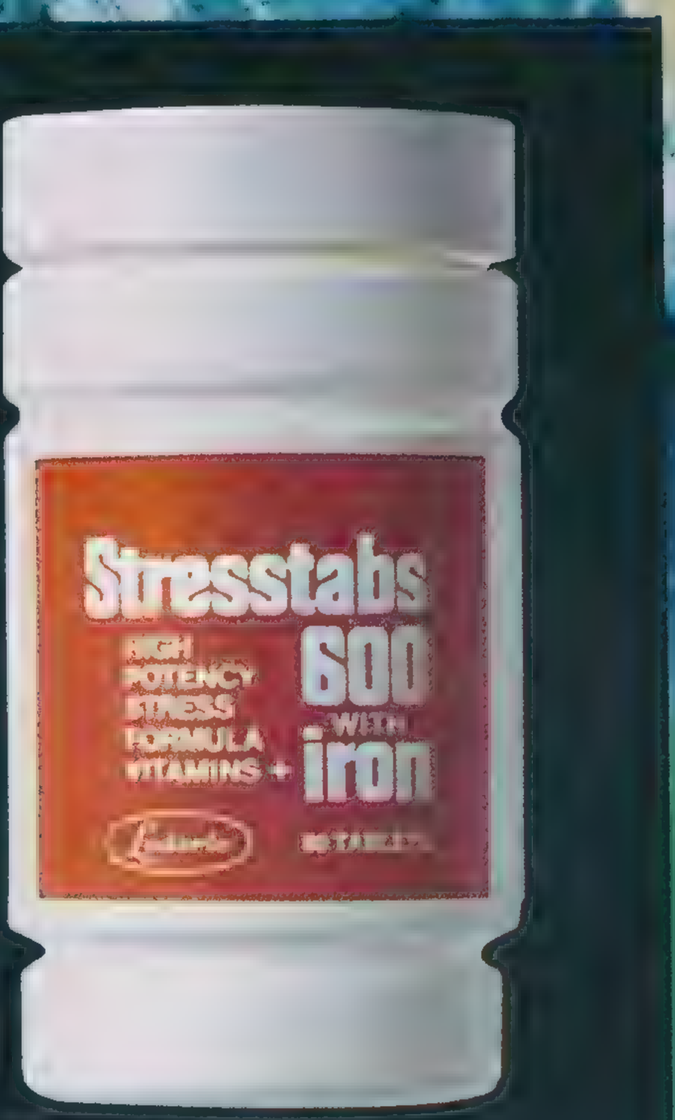
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Abraham & Straus
Brooklyn and Branches

Brandeis Co.
Omaha, Neb.

Bullock's
Los Angeles, Calif.

Carson, Pirie Scott & Co.
Chicago, Ill.

Milwaukee Boston Store
Milwaukee, Wisc.

Diamond's
Phoenix, Ariz.

Foley's
Houston, Tex.

Goldsmith's
Memphis, Tenn.

H. C. Prange Co.
Green Bay, Wisc.

Hutzler's
Baltimore, Md.

J. L. Hudson
Detroit, Mich.

John A. Brown
Oklahoma City, Okla.

Levy's
Tucson, Ariz.

Lipman's
Portland, Ore.

Milwaukee Boston Store
Milwaukee, Wisc.

Rich's Inc.
Atlanta, Ga.

Rike's
Dayton, Ohio

Sanger Harris
Dallas, Tex.

Shillito's
Cincinnati, Ohio

Strawbridge & Clothier
Philadelphia, Pa.

Thalhimer Bros. Inc.
North Carolina

Thalhimer Bros. Inc.
Richmond, Va.

The Emporium
San Francisco, Calif.

The F. & R. Lazarus Co.
Columbus, Ohio

The H. C. Capwell Co.
Oakland, Calif.

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Washington, D. C.

UNREAL.



HALF THE WOMEN
IN AMERICA
LIVE UNDER HER NOSE.

If you're 5'4" or under, you know what we mean. It appears all those fashion people forgot you.
Well, forget them.
And remember Garey Petites. We make each dress, suit, blouse, skirt and pant with a lot of careful attention to your delicate proportions. So everything fits. And we've used classic styling. The kind that doesn't cost an arm and a leg but makes you feel like a million.
Next time you want to look like fashion was made just for your body, ask for Garey Petites.
And thumb your nose at hers.

Garey Petites

For more information write: Garey Petites, Inc.
112 West 9th Street, Los Angeles, CA 90015 (213) 622-0721.
Garments available in sizes 1-13.

OPENING MOVES

(Continued from page 266)

preheated oven for 15 to 20 minutes or until they are light brown and dry.

Preparation and cooking time: approximately 1 hour and 30 minutes.

MRS. RORY McEWEN'S AVOCADO AND CAVIAR MOUSSE

serves 4

(which she originally got from Jonathan Routh)

2 ripe avocados
1 small onion, chopped fine
1 large jar Danish lumpfish roe (or fresh caviar)
2 lemons, quartered

Mash the avocados and onions together in a bowl and put in the refrigerator to chill for 1 hour. Just before serving gently stir in almost all the lumpfish roe or caviar and put into a soufflé dish. Note: If the lumpfish roe or caviar is put in too long before it is served, the mousse becomes gray in color. Spread the remaining lumpfish roe or caviar on top of the mousse and serve with lemon quarters, hot toast and butter. The mixture should be made not long before serving, but if making it several hours in advance, bury an avocado stone in the middle of the avocado-and-onion mixture to keep it from turning brown.

Preparation time: 15 minutes. Chilling time: 1 hour.

BARONESS DACRE'S CURRIED MELON AND SHRIMP

serves 8

4 cantaloupes
6 to 7 teaspoons curry powder
½ cup heavy cream
½ cup mayonnaise
Two 6-ounce cans of shrimp or 12 ounces frozen shrimp

Halve the melons, scoop out flesh into small balls and reserve the shells. Mix the curry powder with the heavy cream, mayonnaise and shrimp. Add the melon and put the entire mixture back into the melon shells. Cool in refrigerator before serving.

Preparation time: 20 minutes. Chilling time: 1 to 2 hours.

POLISH BAKED MUSHROOMS

serves 4

A good vegetarian dish.

½ pound mushrooms
2 teaspoons lemon juice
1 tablespoon finely minced onion
3 tablespoons butter
¼ teaspoon salt
Pinch of fresh ground black pepper
1 tablespoon flour
2 tablespoons fresh-grated Parmesan cheese
1 cup heavy cream
2 egg yolks, lightly beaten
2 tablespoons fine white bread crumbs

Preheat oven to 425° F.

Butter 4 individual ramekins. Wash the mushrooms and cut off their stems. Slice thin and sprinkle with the lemon juice to prevent discoloration. In a saucepan with a tightly fitting lid simmer the mushrooms and onion in 1 tablespoon of butter until soft. Season with salt and pepper. Stir in the flour and grated Parmesan cheese and cook about 3 minutes. Spoon the mushroom mixture into the prepared ramekins. Mix the cream and egg yolks together and pour over the mushrooms. Sprinkle with the bread crumbs and dot with the remaining butter. Place the ramekins in a shallow baking dish half filled with hot water and bake in the preheated oven about 10 minutes, or until golden brown. Serve immediately.

Preparation and cooking time: approximately 30 minutes. ▽

Finally.
A more effective way to damage your hair.



We're not against hair dryers. We're just against dried out hair.

What if someone told you that they took their hair—at its weakest, most vulnerable moment—stretched and pulled it as far as it could go—and then stuck it in a hot oven for a half hour or so. You'd think they were nuts.

Yet, that's exactly what you do every time you blow dry your hair.

Obviously, blow dryers are here to stay. They give you a fast, easy natural look. But they do create problems.

The Problems. Wet hair is weak hair. It needs to be handled gently because it doesn't have the elasticity of dry hair. But blow drying calls for merciless brushing and pulling under direct heat. Sometimes enough heat to bake a cake. And certainly enough heat to take the remaining moisture and oils from the hair. Leaving it wide open to breakage and splitting. And if your hair could talk, it would be pleading for a solution.

Pantene's got it—The Heat Solution®. It's a unique leave-in conditioner developed to protect your hair from heat appliances. And, it's got Phytantriol. Forget the name but not what this exclusive Pantene Swiss Conditioner* does. It acts as a protective shield for hair, maintaining its natural moisture balance.

Four Pantene proteins work with it to give hair the body and manageability that heat takes away. Use The Heat Solution® after every shampoo.

The Shampoos de Pantene®. There's one each for normal, dry or oily hair. And another to add fullness to fine or thin hair. They protect hair. Leave it shiny and clean, too.

More on Blow Dryers. Use them but use your head. Use them with Pantene. And please, take a few minutes longer, hold the blower ten inches from hair and turn to a cooler setting. Let's not add insult to injury.

*Product made in U.S.A.



Your hair never needed Pantene® like it does today.

For the store nearest you, call toll free (800) 447-4700. In Ill. call (800) 322-4400.
Medically tested products from The Pantene Company, Nutley, New Jersey 07110, Div., Hoffmann-La Roche Inc., one of the largest laboratories devoted to health.



fashionata is the new south

The newest fashion statements from designer showrooms of the world come together with the brilliant new world of luxury found in Seville by Cadillac. All in Fashionata, the lavish spectacular produced once each year by Rich's, Atlanta's fabled department store. Here, four superb fashion outtakes share Atlanta's glittering skyline with the classic lines of Seville, already one of the world's great cars. Left page, softly pleated luxury and a shimmering swoosh of beads and rustle by Kasper for Joan Leslie. Right page, two new traditional statements by Kasper for J. L. Sport. From the uncommon selection at the extraordinary store . . . Rich's.

RICH'S



'not only for your face'

Jolen is famous for bleaching facial hair and paling brows but did you know it works equally well to camouflage excess body hair? Magically it lightens dark hair on arms, thighs and tummy to blend with your natural skin tones. **Jolen Creme Bleach** is sold in the U.S. and Canada.



Body Now



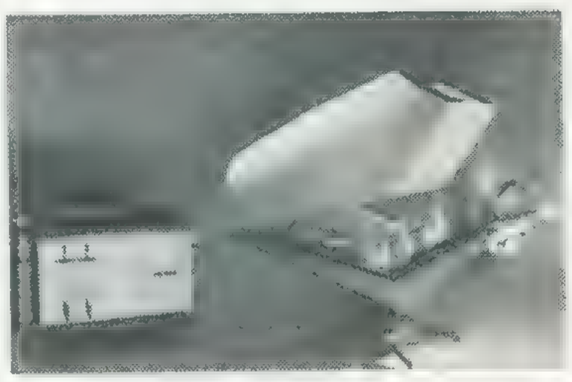
It's fun to stay fit—have you tried roller-skating? . . . Plus: How not to be an exercise dropout . . .

HOW NOT TO BE AN EXERCISE DROPOUT

If you have just begun exercising, how do you avoid the inevitable dropout problem? For one thing: don't expect too much too soon. Most people who feel they're not making progress become disillusioned and quit. If you're exercising three times a week, give yourself at least a month before you look for body changes. Try not to miss class; but, if you do, take the stairs, walk more briskly. According to fitness expert Laurence Morehouse, Ph.D.: "If you do miss a day of exercise—don't worry, the effects of any physical activity last three days." His other point: people exercise more than they realize. E.g.: a housewife "walks" about five miles a day. For more, check out Dr. Morehouse's new book, *Maximum Performance* (Simon and Schuster).

FLASH!

Roller-skating . . . it's the latest fitness-fad in California. At Venice Beach, where the young skater, *above,* was snapped, neighbors from Beverly Hills drive over, rent "wheels," and *go*. . . .If you're looking for a new—fun!—exercise, consider roller-skating. (But before you do this, or any other workout, check with your doctor.)



THE NEW STEAM BATH: IONIZED MIST

The Panthermal body machine *(above)* works on the same principle—ionized mist—as many of the face-steaming devices now used in skin salons around the country. (What ionized mist *is:* water vapor through which a high-frequency current has been sent, creating free oxygen.) What ionized mist *does* . . . it has the ability to open up pores, and purges skin impurities. A particular advantage of ionized mist in a steam bath is that it apparently causes the body to sweat at lower temperatures, which is less enervating, more refreshing. Find Panthermal machines at: Aida Thibiant Skin and Body Care Center, in Beverly Hills, California, and the Village Tennis Club, Phoenix, Arizona.

BATHING: BODY AND SOUL

Why do three-quarters of all bathers lather up the stomach first? Dr. Ernest Dichter, a motivational-research expert who's made a study of bathtub psychology, says: "It is a comforting gesture, related to the mother soothing her baby. The bath is warm, holds you in, buoys you. Some of the people we studied play like children in the tub. For others, a bath is also a kind of playful eroticism. The soap and the lather permit you to have a 'dialogue' with your body—to stroke, caress, to *like* yourself. It is a form of narcissism normally not allowed and a way to unwind. And it is not confined to tub bathers. We discovered that people in showers often cover themselves completely with lather and then turn slowly around, letting the shower 'undress' them. . . ." As a result of Dr. Dichter's research, Dial, a soap devoted to no-nonsense cleaning, has blossomed out in a new hand-fitting curve. "The grasp reflex—the need to fill the palm—is always with us," says Dr. Dichter.

100's smokers:

Why smoke this much tar to get good taste?



19 MG TAR 18 MG TAR 12 MG TAR 18 MG TAR 11 MG TAR 19 MG TAR 18 MG TAR 18 MG TAR 16 MG TAR

Only 10 mg tar



New Kent Golden Lights 100's.

Taste so good you won't believe the numbers.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Of All Brands Sold: Lowest tar 0.5 mg. "tar" 0.05 mg. nicotine av. per cigarette, FTC Report Dec. 1976. **Kent Golden Lights 100's Regular and Menthol:** 10 mg. "tar," 0.9 mg. nicotine av. per cigarette by FTC Method.

Beauty Q&A

Post-summer
hair shaper-upper...
yogurt pick-me-up for skin...
re-perming permed hair

Q Help! My blond hair has turned brassy, and brittle as a result of too much sun. How can I get it in shape?

A Your first step: Use a conditioner. Choose one that penetrates deeply (one we like: René Furterer's Revitalizing Cream); and use it once a week for twenty minutes. . . . Re haircolor, we talked to Robert Renn, color specialist at Pierre Michel (6 West 57th St., NYC). His advice: "To soften the look of blond-color-turned-brassy, shade hair in ash tones with a *no-peroxide* coloring agent. You shouldn't use any haircolor with peroxide—after a summer sun, hair just isn't in condition to take it."

Q Knowing how good yogurt is as part of a daily diet, I would like to find out if the same benefits apply when yogurt is used as a facial skin treatment?

A "For the face, yogurt can act as a good cleanser, helping to balance the acid mantle, but only for combination and/or oily skin," says Mario Badescu, New York skin-care specialist (320 East 52nd St.). To use as a cleanser: Shake up two parts plain yogurt with one part water. Use as you would your regular cleanser, and rinse with lukewarm water. A good mask, particularly before a big evening: mix one teaspoon plain yogurt with enough baby powder to get a good consistency, leave on fifteen minutes. Rinse off.

If you have combination skin, be sure to apply moisturizer to dry areas after any yogurt treatment. Also, use only *plain* yogurt (not the vanilla kind). The best—the kind you make yourself in a yogurt-maker.

Front-runner. Sasson Jeans.
498 Seventh Avenue, 17th floor, NYC 10018, (212) 695-6750



Q I had my first permanent about four months ago, and now I'd like to get another one. My question is, can I? Or do I have to wait until the old perm grows out, or have my hair cut? I really don't want to cut it.

A Perming on top of an old perm is tricky and a job best left to experts. Two things you want to be sure of when reperming hair: (1) That you get uniform texture. In other words, the new hair growth should have the same kind of curl or wave your original perm had. (2) That you don't damage hair. If you're not careful, excessive chemical processing can result in severe hair breakage. For best results, Sandra Patmore, perm expert at Cinandre (11 East 57th St., NYC), brushes already-permed hair with coconut oil, then wraps the coated hair with plastic wrap. She perms new hair, while already-permed hair gets conditioned.

Q Every winter I exercise, hoping that by summer my two problem spots (inner and outer thigh areas) won't be a problem anymore. When summer comes, I still have bulges. Any solution?

A Have you checked with your doctor to see if you need to lose some weight? According to Lydia Bach, owner of the Lotte Berk Method studio (23 East 67th St., NYC): "Before people begin exercising for spot reduction, we do a grab test to see if they need to lose weight. It's better to lose weight first, then tone up." The grab test: Lie flat on back, knees bent, soles of feet on the floor. Place a lightweight ball (smaller than a basketball) between your knees, and squeeze your buttocks very hard. If you can grab (not pinch) more than an inch of flesh at the top of the inner thigh, you need to lose weight. See a doctor who will put you on a good, healthy diet.

Since you didn't tell us what exercises you do, we can't tell you whether they're the right or the wrong ones, but the grab test can be turned into two excellent thigh-trimmers: (1) Take the grab-test position. Press knees toward ball, squeezing inner thighs. Hold for five seconds, release. (2) Taking same position, raise pelvis an inch off floor, tuck seat under, pull in stomach. (Are you still squeezing the ball with your knees?) Hold for five seconds—especially good for inner/outer thighs. Alternate these two exercises. Do three minutes a day, work up to seven.

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Say "Aurea" and you've said the beautiful Italian word for "gold."

But don't take our word for it . . . Ask your jeweler the meaning of 14K plumb gold and you'll discover the real value and beauty of Aurea.*

Uno-A-Erre means "first" or "Number One"—and now you know two important words in fashion and fine Italian jewelry.

You'll find Aurea at fine jewelry and department stores.

For Mix 'n' Match Chain Reaction Fashion Guide, write: Aurea Jewelry Creations, 580 Fifth Avenue, New York, New York 10036.

UNOAERRE

**Current U.S. Stamping Laws permit gold tolerances of 3.7% (13½K) to be stamped 14K. 14K Plumb Gold provides a purer, 0.3% tolerance. This increased gold content meets and exceeds U.S. Govt. Standards.*



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The name... and the look... that European women have known for years is here. This Fall, Juschi will be opening two exclusive shops in New York and Chicago and their distinctive designs will be available in fine stores throughout the United States and Canada.

The prestigious Juschi collection reflects fashion at its finest—sportswear, handbags, jewelry, luggage and other accessories—all designed for the sophisticated woman who appreciates style and quality. It is a total fashion look that is classic, unique and unmistakably elegant.

JUSCHI is here... at last

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the mood of the moment...

. . . available to you at stores from coast to coast. In addition to showing a wide choice of clothes from Vogue's special report on the New York Collections, the stores listed here will highlight their choices with fashion shows and other special events.

FASHION ON AMERICAN

L. S. AYRES & CO.
Indianapolis, Indiana

"The Ayres Look Show"
With guest designer,
Oscar de la Renta
Monday, September 12
2:30 P.M.
The Great Hall,
Atkinson Hotel

BALLIET'S
Oklahoma City, Oklahoma

"Balliet's Fall Fashion"
Thursday, September 8
Luncheon, 12:00 noon
Val Gene's Silver Palm Room

NAN DUSKIN
Philadelphia, Pennsylvania

"Nan Duskin Presents
the Fall Collections"
For the benefit of the
Ladies of the Irish Society
Wednesday, September 28
Cocktails, 6:00 P.M.
Dinner, 7:00 P.M.
Liberty Bell Racetrack

T. EATON
Montreal, Canada

Fall "Boutiques Import Show"
Tuesday, September 20
Downtown Store

FAMOUS-BARR
St. Louis, Missouri

Cocktail buffet
For the benefit of
the St. Louis Art Museum
Wednesday, September 28
6:00 P.M. to 8:00 P.M.
Downtown Store

B. FORMAN CO.
Rochester, New York

Forman Flair Award and
Vogue Fashion Show
For the benefit
of the Auxiliary to the Medical Society
of the County of Monroe for the
Health Career Scholarships
Tuesday, September 20
10:30 A.M. brunch
Town and Country Dinner Theater

FROST BROS.
San Antonio, Texas

Frost Bros. "New York Collections"
features Albert Nipon
in person and salutes
The Southwest Foundation Forum's
support of Bio-Medical Research
Thursday, September 8
12:00 noon
Anacacho Room,
St. Anthony Hotel

HARZFELD'S
Kansas City, Missouri

Harzfeld's—
Vogue Collection Show
Benefit Fashion Show for the
Kansas City Historical Society
Monday, August 29
11:00 A.M.
Harzfeld's Plaza Salon
Admission by donation

HIGBEE'S
Cleveland, Ohio

"Day with John Anthony
and Vogue"
For the benefit of the
Council of Jewish Women
Friday, September 9
Luncheon, 12:30 P.M.
Fashion Show, 1:30 P.M.

HUDSON'S
Detroit, Michigan

"Hudson's Salutes American
Designer Collections"
Thursday, September 15
2:00 P.M.
Hudson's Northland

KAUFMANN'S
Pittsburgh, Pennsylvania

Kasper and Vogue Magazine
Fall Fashion Preview
For the benefit of the
Pittsburgh Ballet Theater
Monday, August 29, 1:30 P.M.
Downtown Store
Special Events Center—11th floor

STANLEY KORSHAK
Chicago, Illinois

LIBERTY HOUSE/HAWAII
Honolulu, Hawaii

"Liberty House Unveils the
New York Collections"
Wednesday, September 7
10:30 A.M. and 12:30 P.M.
Ala Moana Store—Third Level

I. MAGNIN
San Francisco, California

Cocktails and luncheon
followed by fashion show
With special guest designer,
Bill Blass
For the benefit of the
Juvenile Diabetes Foundation
Monday, September 12
11:30 A.M.
Hotel Mark Hopkins

I. MAGNIN
Seattle, Washington

"Divas and Diamonds"
For the benefit
of the Opera Guild of Seattle
Thursday, September 8
11:15 A.M.
Cocktails and lunch
followed by fashion show
Olympic Hotel

Reception, fashion show,
and dinner dance
For the benefit
of the Opera Guild of Seattle
Friday, September 9, 7:00 P.M.
I. Magnin

I. MAGNIN
Portland, Oregon

"Kaleidoscope"
For the benefit
of The Parry Center
Thursday, September 29
11:30 A.M.
Cocktails and lunch
followed by fashion show
Olympic Hotel

O'NEIL'S
Akron, Ohio

"Celebration"
For the benefit
of The Akron Art Institute
Saturday, October 15
7:00 P.M.
O'Neil's Showplace on Five

RICH'S ALABAMA
Birmingham, Alabama

Vogue Show
For the benefit of the
Birmingham Chapter of the Women's
Council of Realtors of
National Association of Realtors
Friday, September 23, 12:00 noon
Birmingham Botanical Gardens

SAKOWITZ
Houston, Texas

Vogue Magazine New York
Collection Show
Wednesday, September 7
11:00 A.M. and 3:00 P.M.
Post Oak Store

WOODWARD & LOTHROP
Washington, D.C.

Fashion show with Kasper,
guest designer
For the benefit of the
Washington Performing Arts Society
Friday, September 30
8:00 P.M.
Washington Store

Z C M I
Salt Lake City, Utah

Vogue Fall Collections
Friday, September 16
1:00 P.M. and 7:00 P.M.
Downtown Z.C.M.I. Center

Crane stationery is now available in three delicious new colors.

Look what your correspondence can now correspond to: lemon, peppermint or café au lait.

They're the three newest colors from Crane, and worth writing home about.

Even before a single word is read, these colors communicate a certain flair and flavor.

And just like everything Crane puts its signature to, they're made of reclaimed cotton—the finest fiber available. So they feel as delicious as they look.

Find out which hue is you by visiting the finest store you know to examine the beautiful papers made by Crane and Company, Inc., Dalton, Massachusetts 01226.

Crane

We've been taking your words seriously for 176 years.



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Salem Lights

Salem Lights 100's





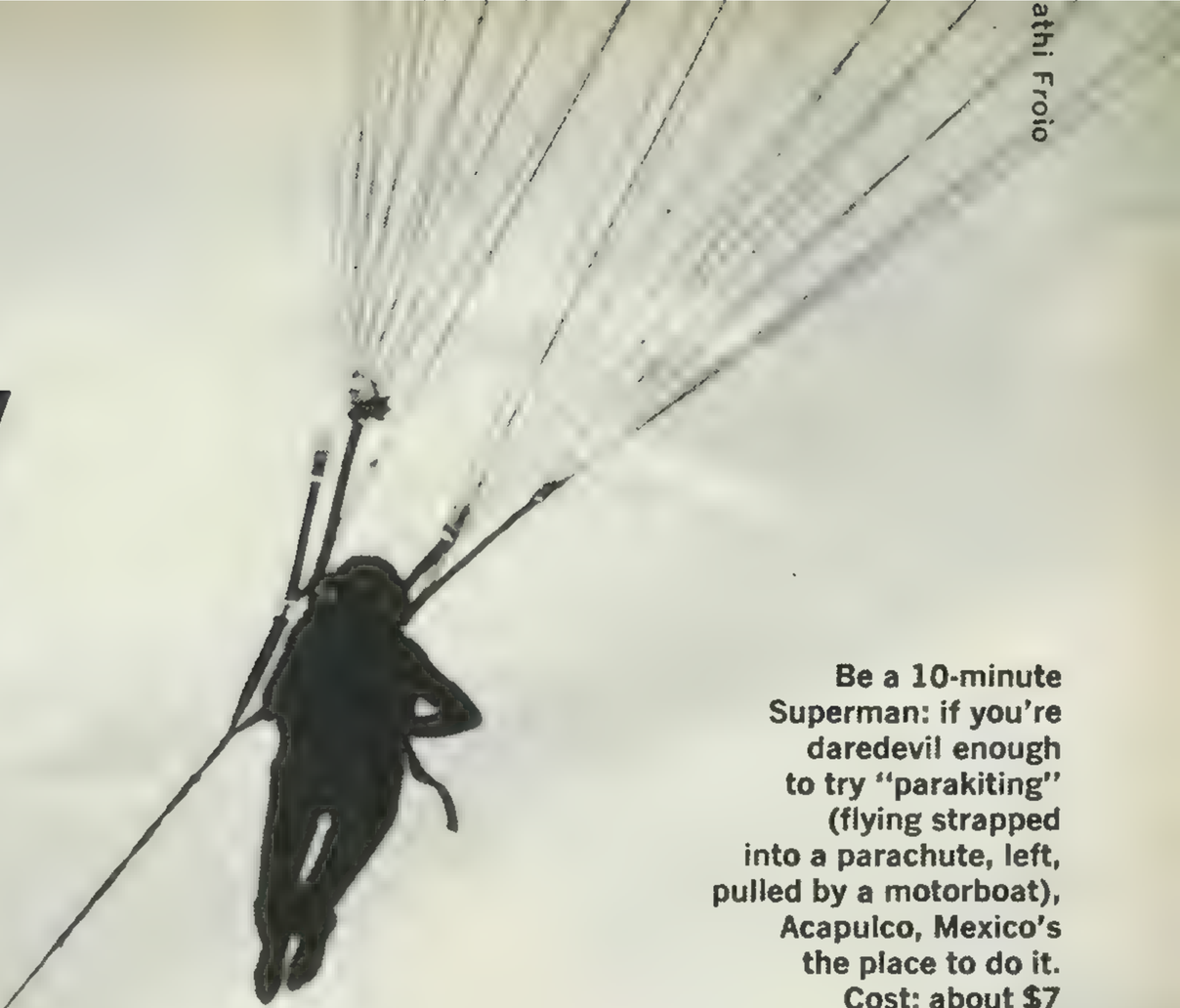
Enjoy real satisfaction and fresh menthol taste in a low tar cigarette.

©1977 R.J. REYNOLDS TOBACCO CO.

LIGHTS: 11 mg. "tar", 0.8 mg. nicotine av. per cigarette, FTC Report DEC. '76. LIGHT 100's: 12 mg. "tar", 0.9 mg. nicotine av. per cigarette by FTC method.

Travel Now

Learn-to-cook week at French palace...
Mexican sky-fly for less than $10
...Afro-Arabian pick-your-ports cruise



Athi Froio

Be a 10-minute Superman: if you're daredevil enough to try "parakiting" (flying strapped into a parachute, left, pulled by a motorboat), Acapulco, Mexico's the place to do it. Cost: about $7 —not a lot of money to soar 150 feet above Acapulco Bay.

LUXE RIDES THE RAILS

Get ready for the supertrains! The first of 284 "two-story" train cars ordered by AMTRAK for routes across the Midwest and West to the Pacific are now rolling out of Pullman Standard's Indiana plant. These gigantic stainless-steel Pullmans—with first-class bedrooms with showers, economy sleeping rooms, high-level lounge and dining areas, downstairs cafés—are the first long-distance railroad cars designed in the U.S. in twenty years. AMTRAK's now testing the new equipment on their Chicago-Seattle run; look for all 284 cars on the tracks by early 1979.

Beadle



Topiary—the whimsical art of pruning trees and shrubs into ornamental shapes—is alive and blooming 19 miles north of Baltimore, MD, at Ladew Gardens, left. A 14-acre fairy-tale realm of swans, unicorns, and sculptured hedges, the Gardens took the late Mr. Harvey Ladew almost 50 years to create. Visit through October. For directions: (301) 557-9466.

VERSAILLES COOK-IN

In the gardens of Versailles, Marie Antoinette once played at being a milkmaid. Now, 200 years later, at the luxurious Trianon Palace Hotel that edges those same Versailles gardens, you can play at being a French chef. It's all possible on a special Air France tour that flies you to Paris, puts you up for a week at the Trianon Palace, and gives you 12 hours of *haute-cuisine* cooking instruction from the Hotel's chef Aubert. Price—including airfare from New York, instruction, and meals that *you* prepare—$667, as of November 1.

If you prefer *cuisine provençale,* Air France offers another learn-to-cook week at the Château St.-Martin, a restored Roman castle/hotel in the hill town of Vence. Price: $884 from New York. Details, page 288. *Bon appétit!*

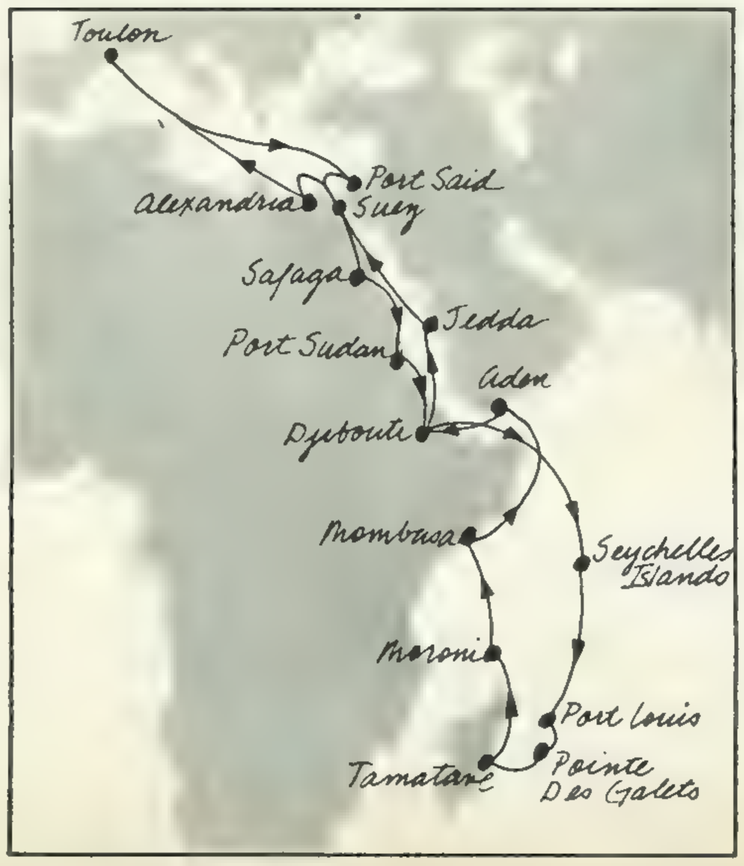
Treat your next vacation like a Hollywood movie and score it with background music. Take along a cassette player plus tapes specially chosen or prerecorded for your destination. Picnic next to a temple in Greece with Beethoven's Sixth . . . wake up to "The Blue Danube" in Vienna . . . watch, with Dvorák, the sunset in Marrakesh.

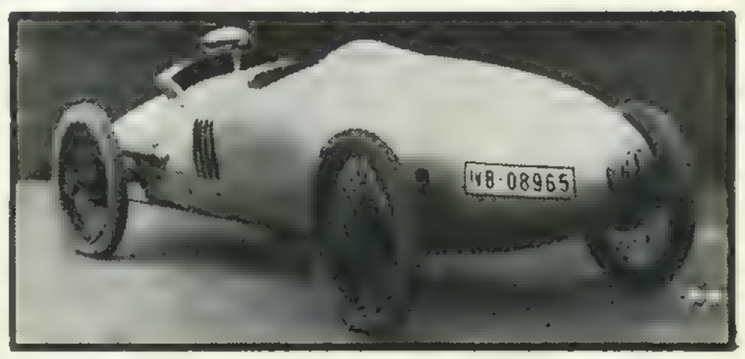
"DETROIT," GERMANY

"I never thought a car factory would be a highlight of my trip to Germany." This from a woman traveler, not a car buff, who recently toured the Mercedes-Benz factory and the Daimler-Benz Museum in Stuttgart. Like a cram course in automotive history, the Museum's models (a 1923 Benz racing car, *below*) date back to the 1880's; today the factory—a "spellbinder"—is totally run by computer with "not even a drop of oil on the floor!" (*Note:* If you visit the Mercedes complex, lunch on white asparagus at the Waldhotel Schatten—10 minutes away on a country road called Solitudering.)

ULTIMATE SEA-TRIP

We all have some special place we dream of visiting: Egypt . . . the Seychelles Islands . . . East Africa. . . perhaps Saudi Arabia. On October 2, Paquet Lines' 500-passenger "Mermoz" sets out on a 46-day odyssey that takes in all of these spots plus some even more exotic (see map, right)—Mauritius Island, Yemen, Madagascar. There's still time to book, but act fast—especially if you want the optional 4-day safari in Kenya, or the 3-day Nile Valley excursion. Go for 46 days; or let Paquet tailor a shorter fly/cruise segment specially for you. Contact a travel agent or Paquet Cruises at (212) 757-9050.





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By Susan Train

EDITOR'S NOTE: *Susan Train is a tall, slender, no-nonsense American who, as Vogue's fashion editor in Paris, is as capable when hanging clothes for an on-location photography session off the rocks on a shelterless mountaintop in Turkey as she is reporting from the back rooms at Saint Laurent. Here, Australia as Susan saw it on her first-time trip "down under," where she happily traveled to present a series of fashion shows to benefit Australian charity The Minus Children Appeal.*

Australia—not only a country but also a continent—in fact, the only continent in the world that is all one country. Extraordinary and wonderful land of infinite potential and future possibilities is still wide open—no need to be bogged down in historical precedent, no need to make the same mistakes as the rest of the world.

Extraordinary and wonderful people, quick to tell you their country is still searching for a national identity, slightly paranoid (not without reason) about being "at the other end of the world," and apt to be prickly if they discern a trace of condescension in your manner, yet rarely has a people traveled more widely or been more aware and appreciative of the qualities of other countries and cultures. Australians are warm, kind, hospitable, open, and truly democratic. People in Australia are *really* equal; as one Lebanese taxi driver put it, "You only have to learn the Australian language, and you are one of them." And an Australian language there is, by the way; he was speaking both literally and figuratively!

My trip was all too fleeting and short—so I can give you only quick impressions and a few tips on where to go and what to see. . . .

Sydney

Sydney is the largest city—and the most cosmopolitan in a nice relaxed way. Skyscrapers . . . shady arcades . . . charming little Victorian houses with iron-lace balconies (now very chic to buy and restore). The Harbour . . . the Harbour Bridge (the far side is known as "beyond the Iron Curtain"!) . . . the amazing double seashell of the Sydney Opera House—not to be missed, by the way, both for its architecture (there are guided tours every half hour) and for its world-famous operas and concerts. Double Bay and Rose Bay, residential chic, with the most luxurious boutiques and restaurants . . . Paddington—the old part of the city—art galleries, bookstores, antiques, the Flea Market on Saturdays. The zoo: koalas, kangaroos, wallabies, exotic birds. Go there by ferry, either directly or as part of a boat tour of the Harbour or to the nearby beaches. And last, but not least, opals, everywhere.

Sydney is enormous, but you never seem to be more than five minutes from the water, as the city sprawls all around the breathtakingly beautiful Harbour and seemingly endless small bays and coves. Of course, "a view of the harbor" is ultra-desirable; and almost everyone seems to have one—ever changing and ever fascinating, as the Harbour is both a working seaport and a playground for every kind of pleasure boat, not to mention the aqua-taxis, excursion ferries, and commuter ferries churning back and forth.

One of the great charms of the city is the possibility of living within a short drive of the business center and still being able to have a house with a garden or an apartment in a *small* building with terrace and surrounded by greenery. The "Green Bans" (embargos by the building and construction unions in alliance with private citizen groups to protect the environment) might well be noted by other countries interested in safe guarding what in France is called *la qualité de la vie*. Life in Sydney has a quality all its own—and very agreeable it is, too.



HOTELS:
I stayed at the Hilton, right in the center of the city: forty-three stories of modern comfort with a swimming pool (sauna, massage, etc.) on the eighteenth floor. Recommended to me: the Wentworth, also in the center, and the Sebel Town House, slightly out of the center and slightly smaller. All first class. One *great* convenience in *all* Australian hotels—an electric jug to heat water for instant tea or coffee, both of which are provided.

RESTAURANTS:
Le Marseille (117 Riley Street, tel.: 31.56.75). Owned and run by Hubert, a Frenchman but *not* from Marseilles; delicious and perfect food prepared *à la française* with strict French attention to freshness and to the quality of the ingredients.

(Continued on page 287)

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AUSTRALIA

(Continued from page 284)

Doyle's Restaurants—three of them—famous for seafood. Try their seafood salad (lobster, crab, and prawns) or special Australian fish "John Dory." A family business started in the early 1800's; three great-grandsons now cook in the kitchens of Doyle's Watson's Bay (tel.: 337.20.07), Fisherman's Pier (Watson's Bay, tel.: 337.15.72), and Doyle's Rose Bay (tel.: 36.41.87).

Dixons (51 Dixon Street, tel.: 211.16.19). Fabulous Chinese food—spicy, tasty, beautifully prepared in elegant air-conditioned surroundings.

Eliza's (29-33 Bay Street, Double Bay, tel.: 32.36.56). Charmingly decorated, white wrought-iron garden furniture, candlelit (dimly) in the evening; tables both indoors and out in the garden. Delicious food—beware of the generosity of the servings—with the surprising innovation of lemon sherbet served between the first course and the main course "to clear your palate." (It's awfully good, but I did not find that it acted as a *digestif*!)

Note: Australian wines are very good.

DISCOTHÈQUES:

Pips International (Riley Street, corner of Cathedral). Trendy.

Caprice (Rose Bay). Has a balcony all around so you can go out for air.



Susan Train, stuck on a koala: bear's name—"Chewing Gum"

Melbourne

Melbourne is the second largest city in Australia and has a distinct character of its own—somewhat comparable to Boston or Philadelphia. Its climate is drier than Sydney's (where humid heat is, however, tempered by sea breezes); and, although I was told that there are few extremes of temperature, I arrived in the middle of a heat wave of some 40° C (104° F). In winter, I gather, it is one of the few Australian cities where one can wear fairly heavy wool knits with any degree of comfort; nevertheless, the traveler should not be misled into equating Melbourne's winter with a European one.

As my short stay in Melbourne was mostly over a weekend and I was whisked to the country, my appreciation of the city is limited to a general impression of wide tree-lined avenues, quantities of lively parks and gardens, and nineteenth-century buildings holding out valiantly against the skyscrapers. Leaving the city, there were whole sections of Victorian or Edwardian houses all with pretty gardens and full of charm.

The Australian bush was not as I imagined it—miles of scrub; indeed, "bush" seems to apply to almost any kind of country and more precisely means "forest." The "bush barbecue" is a favorite form of entertainment—a lavishness of delicious charcoal-broiled lamb chops, sausages, and steaks accompanied by four or five different salads; and, driving through the countryside, one sees any number of attractively arranged barbecue-picnic sites open to the public. The only flaw in the bush barbecue is a particularly persistent breed of fly that has a tendency to cling and which gives rise to "the great Australian salute"—a fanlike gesture in front of the face. There is a fortune to be made by the inventor of some (electronic?) gadget to deter these specters at the feast.

About two hours northeast of Melbourne, and a beautiful drive through spectacular scenery, is the no less spectacularly beautiful artificial lake and dam of Eildon. The lake is huge, some 515 km. (320 miles) of shoreline, where, along the edges, clumps of dead trees pierce the water looking like fantastic Japanese sculptures. It is surrounded by thirteen thousand hectares (32,500 acres) of forest—part of which is a State Reserve where quantities of extraordinary and exotic birds abound and wild kangaroos come down out of the hills in the evening to graze and water.

A favorite holiday resort, Eildon has a motel and a guesthouse, or there are apartments to rent; but the best of all are the adorable boxlike houseboats, each trailing a speedboat in lieu of dinghy, on which the lucky owners can glide to some secluded cove, beach on dry land, and have all the comforts of a small house plus all the pleasures of being on the water: swimming, water-skiing, fishing, etc. An idyllic spot.

Melbourne is, of course, the home of the famous Melbourne Cup horse race (run on the first Tuesday in November). One can also see Australian Rules Football, world-class tennis, and championship swimming at the Olympic Stadium. The Melbourne Symphony Orchestra is outstanding and Melbournians also are keen on ballet, but, in general, night life (as in nightclubs) is very subdued, and restaurants close early—by 10 P.M.; one can dine later only in the big hotels. There is a Melbourne Hilton recently constructed, fully air-conditioned, etc., or, if you prefer Old-World charm, the Hotel Windsor was recommended to me as first class, as well as the newly redecorated Hotel Australia.

Brisbane

I was told I would not like Brisbane, too provincial; but, on the contrary, I found it full of charm in spite of the fact that it rained steadily for the thirty hours I was there, as it was the typhoon season, which also precluded a visit to the Great Barrier Reef. I loved all the old colonial frame houses on "stilts," painted in pastel colors, the luxuriant subtropical plants and trees (palms, frangipani, Jacaranda), and again iron-lace balconies and shady arcades in the center. One lovely colonial house, the oldest in Brisbane, is now the Royal Historical Society of Queensland Museum—well worth a visit.

My feeling for Brisbane is perhaps colored by the fulfillment of a deep desire to cuddle a koala bear. Some twenty minutes out of town is the Lone Pine Koala Sanc-

(Continued on page 288)



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We're sorry, but VOGUE to GO *cannot answer any personal questions or requests.*

AUSTRALIA

(Continued from page 287)

tuary—a privately owned estate where koalas and their babies are at eye level in covered but open areas and where tame kangaroos roam the park and can be hand fed with kernels of corn. You even can have your picture taken with a koala in your arms; mine was named Chewing Gum; she was stoned out of her mind (koalas eat only some twenty varieties of the over two hundred kinds of Eucalyptus leaves of the native gum trees) but seemed, nevertheless, to rather enjoy posing and turned her head toward the camera with her arms around me in a most touching pose. One also can reach Lone Pine by launch, a pleasant cruise in fine weather.

Also out of Brisbane, many tours by bus or by boat to Queensland's Gold Coast (resort with fabulous beaches), Lion Park, Rain Forest, Killarney Falls, etc. I really wish I had had more time to spend there. We stayed in perfect comfort at the Park Royal Motor Inn overlooking the Botanical Gardens.

SUSAN'S GLOSSARY OF AUSTRALIAN SLANG

Cobber (or mate, pronounced mite): Pal
Real ocker: Down to earth Aussie; no frills
Going crook: Getting real mad
It's crook: A bad situation
Up a gum tree: To be in a predicament
Pull your head in: Mind your own business
Your shout: Your turn to pay for a round

AUSTRALIAN BY EAR

More difficult to master than the slang but infinitely amusing is the way in which some Australians speak the Queen's English. In 1965 a witty dictionary of these phonetic foibles, "compiled by Afferbeck Lauder," was published under the title *Let Stalk Strine* (Let's Talk 'Stralian), by Ure Smith in Sydney. Here are some examples. Read them aloud for best enjoyment. . .

Egg Nishner: A mechanical device for cooling and purifying the air of a room.
Furry Tiles: Sick humour for kiddies. These are stories which begin with the words, "One spawner time. . . ."
Marmon Dead: Parents.
Money: The day following Sunny. (Sunny, Money, Chewsdy, Wensdy, Thursdy, Fridy, Sairdy.)
Nerve Sprike Tan: Mental collapse due to conflict, anxiety. As in: ". . . He'll ever nerve sprike tan the waze goane."
Semmitch: Two slices of bread with a filling in between, e.g., . . . semmon semmitch; chee semmitch. When ordering semmitches, the following responses are indicated:
A: Sell semmitches?
B: Air, emeny jiwant?
A: Gimme utter martyr and an airman pickle. . . ."
Spin-ear Mitch: Much alike. . . . As in: "He's the spin-ear mitch of his old man.
X: The twenty-fourth letter of the Strine alphabet; also plural of egg; also a tool for chopping wood.
Zarf Trawl: Because after all. As in: ". . . . Zarf trawl wee rony flesh and blood wennit Saul boiled down."

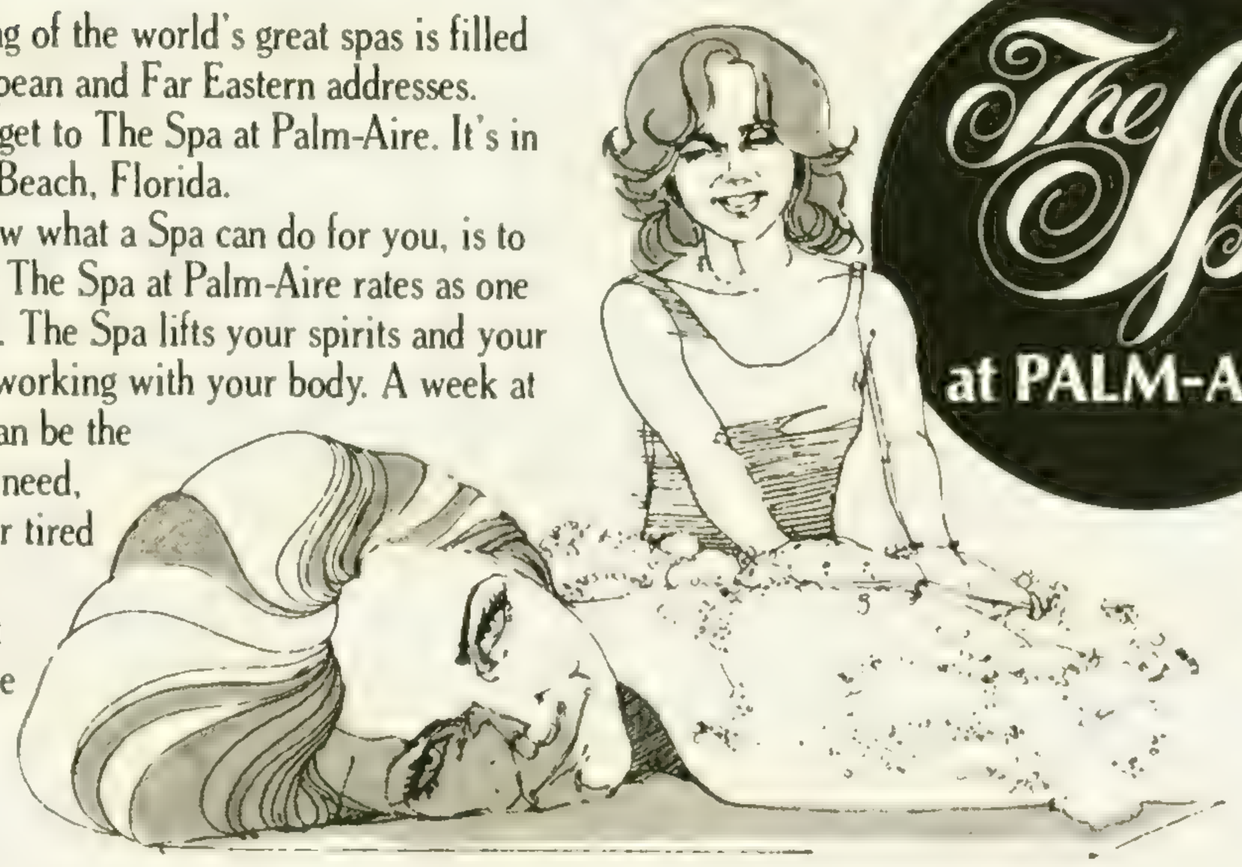
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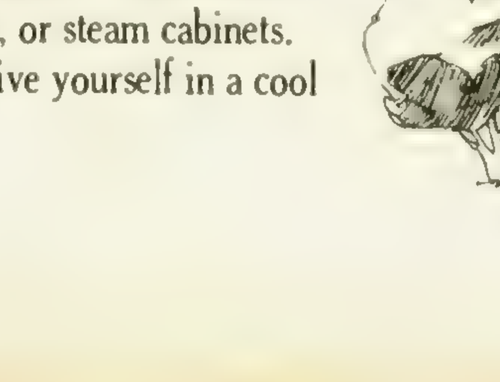
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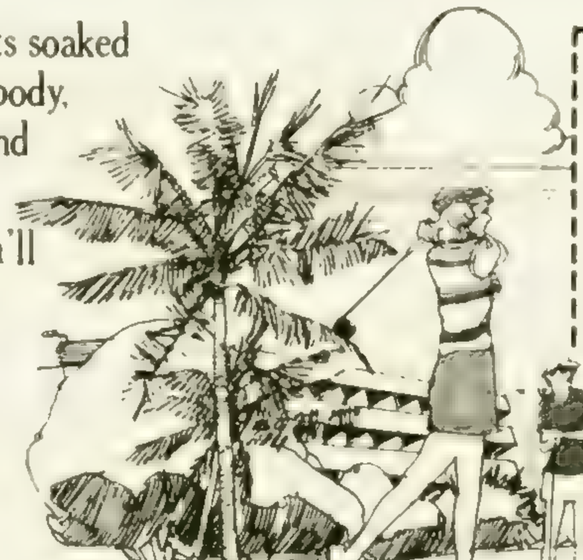
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Health

"To your health" at cocktail time... the missed Pill and when to take it ...when Pap testing isn't proper

By Melva Weber

WHEN YOU'RE HAVING MORE THAN TWO

More than three alcoholic drinks a day strongly increase your chances of developing high blood pressure, said a study team at Kaiser-Permanente Medical Center in Oakland, California. And the relationship between alcohol and blood pressure is independent of other factors such as age, smoking, coffee, and overweight, reported Arthur L. Klatsky, M.D., and his associates in *The New England Journal of Medicine*. Good news for moderate drinkers: Women who took two or fewer cocktails per day had slightly lower blood pressures than teetotalers.

IS YOUR MEDICATION HAZARDOUS?

If you take medicines that lower blood cholesterol levels for protection from heart attack and stroke, you may be taking a chance on gallbladder trouble. A research group studying data of the Coronary Drug Project found disturbing evidence that taking cholesterol-lowering drugs leads to considerably higher rates of gallbladder disease, especially in men, though the effect is not so clear in women. The group pointed out that doctors, advised of the added risk, now will be alerted to early detection of gallbladder troubles; also, the new gallstone-dissolving medication cholestyramine may soon be widely available.

THE CASE OF THE COCKTAIL GLASS

A medical mystery was solved at
The University of Texas Medical School
at Houston by Ethan A. Natelson, M.D.,
and Herbert L. Fred, M.D., by looking
into one couple's cocktail-hour habits.
A severely ill man and his family,
who were not ill, were given blood tests
in the search for causes
of the man's chest pains, anemia,
and other symptoms. Both man and wife
had high levels of lead in their blood;
their son, age twelve, did not.
Dr. Natelson and Dr. Fred studied
the clues and finally called
for the glassware the couple regularly
used for their evening cocktail.
Elementary. The once-shiny decorative
enamel on the glasses, dulled by use and
dishwasher detergent, was shedding
tiny bits of lead-bearing paint.
Out went glassware, with it went chest
pains, anemia, lead in the blood.

PAP TEST vs. VACUUM

The Pap test, a good indicator for cervical cancer, is not reliable for detecting cancer of the lining of the uterus, said Saul B. Gusberg, M.D., D.Sc., speaking at an American Cancer Society meeting. Instead, the technique of suction curettage, a delicate surgical vacuuming, can be used to obtain cell samples for examination directly from the endometrial tissues. Dr. Gusberg, chairman of the department of obstetrics and gynecology at New York's Mount Sinai School of Medicine, believes women who have a high risk of endometrial cancer, and eventually all menopausal women, ought to be monitored yearly through use of the suction technique. An office procedure, it needs no anesthetic.

INSTEAD OF SLEEPING PILLS

If you have insomnia, you probably
think it's worse than it
actually is, may be taking
more medication than is good for you.
Quentin R. Regestein, M.D., of
the Sleep Clinic at Peter Brigham
Hospital, Boston, reported studies
of people who believed it took them
more than an hour to fall asleep,
when actually the average time between
lights-out and dropping off was
twenty-six minutes. Dr. Regestein
wants fellow physicians to prescribe
fewer drugs for patients with
sleep complaints and to focus, instead,
on the causes, which may be lack
of exercise, boredom, or depression.
Almost half of elderly women,
and a quarter of elderly men, regularly
take prescribed hypnotic drugs,
said Dr. Regestein in *The Journal
of the American Medical Association*.
Another 8 percent of adults take
over-the-counter sleep aids. Still others
use tranquilizers, he said, and
"untold legions of sufferers nightly
drink themselves to sleep."
Drugging does not produce good sleep
but increases wakening at night,
ruins deep sleep, and continues
to produce abnormal sleep patterns
for five weeks after drugs are withdrawn.

THE PILL YOU DIDN'T TAKE

If you're a Pill-taker and forget to take one, chances for unscheduled "breakthrough" bleeding are multiplied. However, according to Prem P. Talwar, Ph.D., of the International Fertility Research Program, there's no significant risk of pregnancy from a single missed dose. Some women, when they realize they've missed a Pill, will take two the following day. Better, said Dr. Talwar, is to take the tablet as soon as you remember.

ARE WE IGNORING OUR BODIES?

We've been too vague too long about what constitutes preventive medicine, what goes into the annual checkup, what medical tests we should have. Now Lester Breslow, M.D., and Anne R. Somers have developed a plan for health monitoring in each of ten periods of the human lifespan. Each "package" provides the list of health-care measures and medical procedures that are effective during each stage—from the before-birth period through babyhood, preschool, school, adolescence, young adulthood, two middle-age phases, and the elderly and old-age groups. The professional services appropriate to each life stage are outlined; for examples, the baby's immunization shots; the later checks for venereal diseases, high blood pressure, blood cholesterol; the midlife tests for certain cancers; the podiatry treatments often needed by the elderly. The plan tells which screening procedures should be done annually, which at intervals of two, three, or five years.

The Breslow/Somers plan for lifetime health monitoring has been published in *The New England Journal of Medicine*. Single reprints available from Dr. Breslow at School of Public Health, University of California, Los Angeles 90024, or Anne R. Somers at College of Medicine and Dentistry, New Jersey-Rutgers Medical School, Piscataway, NJ 08854.

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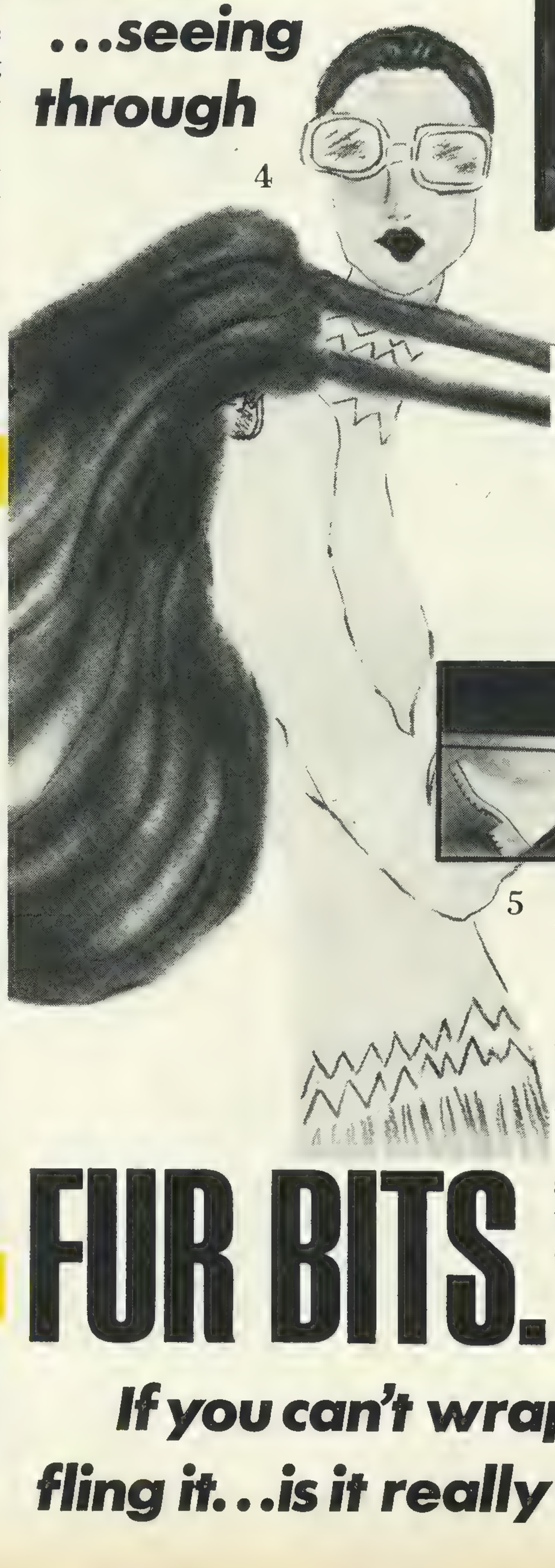
Resort fashions by Halston photographed by Nadine Markova during Three Evenings to Remember in Acapulco sponsored by Braniff International Airways, Secretaria de Turismo and the Mexican National Tourist Council

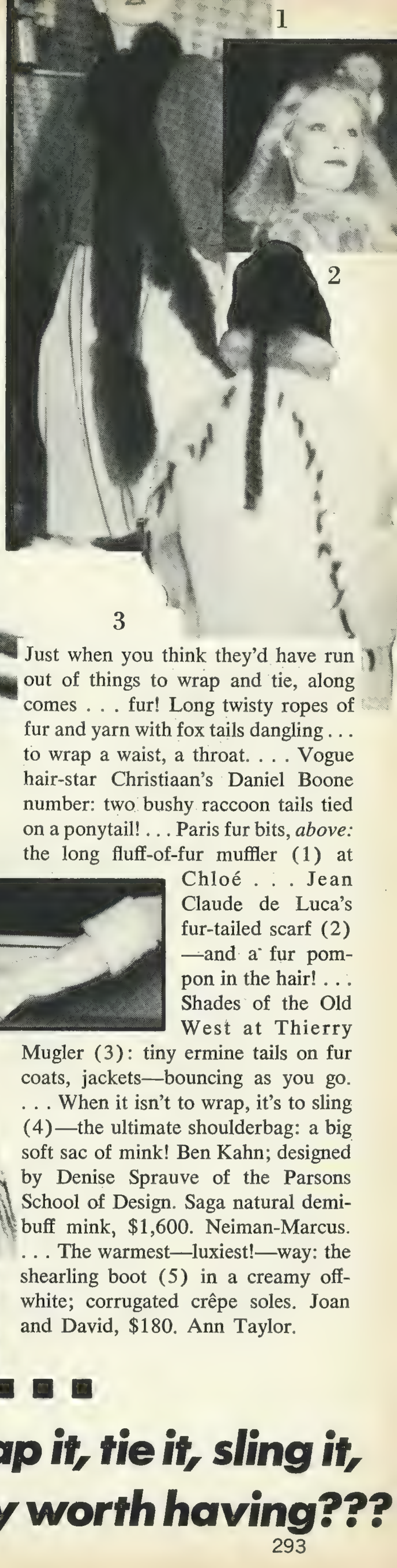
FASHION

flashes

Who's wrapping what, where ...what they're dancing in ...seeing through

Famous names, new addresses: the first U.S. Chanel boutique opening any-minute at Saks Fifth Ave.—where also to find the new Missoni boutique. Look for Ungaro at his own place on Madison Ave . . . for Kenzo at Bloomingdale's. At Bonwit Teller: tout Valentino—couture, ready-to-wear, home-furnishings. A switch: in Rome this month, Geoffrey Beene will be showing at the invitation of U.S. Ambassador Richard N. Gardner—Geoffrey's second show in Italy, but his first for "civilians." . . . **What do the niftiest-looking girls wear for a night of heavy-duty dancing?** At the hot New York disco places—Hurrah, Studio 54, The Loft—the emphasis is on comfort and spectacular, funky/glamour effects. Everyone comes late and spends *hours* working out her look, which goes from tight jeans/T-shirt/skyscraper gold sandals to silky-sexy '40's prints to all-out Saint Laurent. And everything in between—long skinny side-slit silk dresses with leather cowboy boots; little tiny bloused-up tunics with high-heeled gold sandals (the high heel never quits—comfort counts, but effect counts more!); big knitted silk sweaters—big beautiful tops of every kind—and full, gauzy metallic skirts. . . . Fabulous hair: tied in a top knot with anything stuck in—gold chopsticks, feathers, flowers, a shell, a comb. Or plaited into 40 pigtails, each tied off with gold thread, and all whirling to the music. Fantastic—the whole scene. . . . **John Chancellor wears them. Diane Keaton as Annie Hall** wears them. And so are a *lot* of other glasses-wearers wearing "retro" glasses—an update on the smaller, classic, straight-earpiece shapes that were big in the '20's. *Very* big as of September 1977!





Just when you think they'd have run out of things to wrap and tie, along comes . . . fur! Long twisty ropes of fur and yarn with fox tails dangling . . . to wrap a waist, a throat. . . . Vogue hair-star Christiaan's Daniel Boone number: two bushy raccoon tails tied on a ponytail! . . . Paris fur bits, *above:* the long fluff-of-fur muffler (1) at Chloé . . . Jean Claude de Luca's fur-tailed scarf (2)—and a fur pompon in the hair! . . . Shades of the Old West at Thierry Mugler (3): tiny ermine tails on fur coats, jackets—bouncing as you go. . . . When it isn't to wrap, it's to sling (4)—the ultimate shoulderbag: a big soft sac of mink! Ben Kahn; designed by Denise Sprauve of the Parsons School of Design. Saga natural demi-buff mink, $1,600. Neiman-Marcus. . . . The warmest—luxiest!—way: the shearling boot (5) in a creamy off-white; corrugated crêpe soles. Joan and David, $180. Ann Taylor.

FUR BITS...

If you can't wrap it, tie it, sling it, fling it...is it really worth having???

Why the rich look different from you and me.

You cannot help but notice her. There is an aura of difference that goes beyond expensive clothing, or being beautifully endowed by nature. And nowhere is this more evident than in her skin.

Because she, like many other women, had the good fortune to first discover Orlane on her trips to France.

Needless to say, it was almost no time at all before Orlane became an indispensable part of her beauty regime.

For one of Orlane's many achievements in the field of skin care is their Crème Hydratante Fluide. A moisturizer that has been called dramatically and dynamically different. Yet, suitable for women with normal to dry complexions.

And today, Crème Hydratante Fluide is an advantage shared by all women dedicated to flawless skin.



Crème Hydratante Fluide: This delicately textured moisturizer enjoys a rather unique shark base formulation to help replenish moisture and provide skin with a smoother, more youthful appearance.

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THE NEW YORK COLLECTIONS

THE NEWS and how to shop for it

In any New York Collections, you can always pick a few plums. But in a really outstanding season—which is what this issue is about—you're going to get more than an impression of individually good clothes. What comes through, whether you're discussing a collection that's left of center, right of center, or middle of the road, is a *look*. Nobody has to strain to get the message; you can sum it up in a single word. Which is—as we've been signaling since July: Soft. And because this is one of those tricky umbrella words that can mean anything and everything, we'd like to take a little time to define it in terms of what to be looking for when you're actually shopping around in the stores this fall. . . . To begin with, **soft has to do with the way things feel.** And it's not limp-soft as in matte jersey or chiffon; it's warm and cozy and sensuous to the touch. In other words, look for fabrics with some loft and texture to them—challis, chamois, cashmere, chenille, all the fur blends. . . . **Look for softness in the shape of clothes**—i.e., an outline that's loose and blousing on top, full below (but not so full that you look as though you're standing in the middle of a tea cozy; peasant hips are no more a part of the picture this year than man-tailoring). And look for this outline right across the board: as dresses, as tops and skirts—even as tops and pants (if you're going that route, **the pants to know about** are the soft-waisted ones. Especially: the crushed-at-the-waist suède pants of Stephen Burrows, wrapped and tied over a big, soft sweater . . . or, at night, the shirred-waist, crumpled-over-the-ankle satin pants that Julio showed with one big, beautiful top after another). . . . **Everybody is doing things on a bigger scale this fall**—but keep in mind: big is a relative word. The hottest news, for instance, is the big dress. It's all over the map—wide and **cozy as your grandpa's nightshirt** at Geoffrey Beene; yoked and gathered at Mollie Parnis; as a two-piece dress at Calvin Klein—the top loosely bloused, the skirt gently dirndled; and at John Anthony, it's like being in a sweater that's just comfortably oversized. How big you opt for depends on how much volume you can handle (which, considering the softness of the fabrics involved, is probably going to be more than you think), but it should feel nice and roomy on—you want to be aware of the slide of it on the body. A dress has also got to be big enough—and long enough (at least to mid-calf if it has no waistline)—so that when you gather it in at the waist, there's sufficient fullness to blouse without throwing off the proportion. . . . **The thing you want for gathering in the waist** is a long woolly rope of yarn that you can knot the ends of and twist and tie and wrap around and around and hang with chunks of mineral and glazed terra-cotta. And the thing you want for wrapping around your throat is a fat woolly tie. Or it's cording or fur or a braid of suède—whatever: **the accessory is the soft accessory.** Not because we're pushing yarn, but because with the kinds of textures that are all around us, anything flat—flat metal links, a flat gold collar—would be like laying on a piece of ice. . . . In the news of bigger scale, **our pick for Ford of the year:** the big, heavy-knit sweater worn with a soft, full skirt, such as Anne Klein's chenille ones with dirndls of printed challis or matching suède; Geoffrey Beene's shaker-knit turtleneck and ankle-length print skirt (a whole new at-home kind of coziness!); Kasper's bloused-on-a-drawstring mohair sweater-vest with ruffled challis blouse and printed challis dirndl. Biggest—luxiest!—big-sweater surprise: Oscar de la Renta's knitted pullover—in mink!. . . . **Shopping tip for separates-dressers:** this year's look of separates is a total look. And the trick is to **let the designer do the putting-together for you**—why, for example, get Calvin Klein's cashmere wrap-sweater home and wonder what you're going to put it with? Why not do it Calvin's way—charmeuse blouse, angora dirndl—he's already worked out the best combinations of textures and colorings. . . . **What do you say to the woman who's looking for a suit in a non-suit year?** Easy. There are newer—softer!—ways than a tailored jacket and matching skirt. Geoffrey Beene's double vests, for one—fur over sweater-knit—plus foulard blouse and velveteen skirt; Perry Ellis's big, slouchy, unlined tweed jacket with sleeves that roll, and a brushed-cotton dirndl. Even Ralph Lauren, who's forgotten more about man-tailoring than most people ever get to know, has softened—romanticized!—his whole approach to a suit: his famous tweed blazer is now a short, quick fit of a jacket and it goes over a pretty-colored ruffled blouse and challis dirndl. . . . While there are good coats around—and the fur-coat life is right out of this world—on the whole, **our advice re coats is:** get yourself a shearling for real cold, and then take advantage of the wonderful new **flings-of-things** that can replace a conventional coat all the other times (if you owned Halston's cashmere poncho, you'd have a perfect seasonless covering . . . and you'd never have to worry about what to throw over something at night). . . . **The most interesting news at night** is how aware designers have become that it isn't all feast or famine—that between a movie and a charity ball is a multi-level world of evening known as going-to-dinner-at-somebody's-house. This year, they've looked after all the levels—not by fooling around with the shapes of clothes but by glorifying the fabrics. Now for all those times when you might have squeaked by with a pastel sweater and flannel trousers if you did a little number with accessories, you could be in John Anthony's cobwebby Lurex shirt and thin-satin pants—you'd do a lot more than squeak by, and no numbers necessary. And for the black-tie dinner, for which nobody ever seemed to hit the note between overdressing and underdressing, our next to last word is: the big dress as a dinner dress, ankle-length and in a ravishing fabric, from the paisleyed crêpe de Chine of Geoffrey Beene to the sari-threaded silk of Julio and Bill Blass's golden coupe de velours. . . . Last word. Good or bad, clothes cost money—and **bad clothes cost a fortune.** The good ones—the new and delicious ones—pay you back in pleasure over and over again. And how to get them is to know them when you see them. Obviously, we can't show you every single piece we loved, but we can—and do through the pages ahead—show you the prototypes. Use them for all they're worth—they are the single best shopping tip we can give you to the fall/winter New York collections.



FIRST THINGS...

On these 10 pages, a preview of the news—the excitement—in the New York Collections this year. All the things that tell you what to be looking for now. The very first thing: a new kind of softness that's everywhere... in the sensuous textures of fabric—challis, chenille, mohair, the thinnest suède ...in the slide and fullness of a new dress...in the coziness—and lightness!—of shearling and fur and knitting. Quickest tip-off—the look, *opposite*—the soft, pinky-berry makeup; looser, easier hair; a slippy little charmeuse top—it's what softness—and fashion—is all about, fall '77.

Symbol of the new softness, *left* — the charmeuse blouse — this year's top for every hour, day and night — and when you see it first thing, you know there's a lot of softness to come. Here, Calvin Klein's scallop-edged blouse in a beautiful pale-rose charmeuse (Y. Nishida silk). About $140. Late Sept., Bloomingdale's; Kaufmann's; Woodward & Lothrop; Higbee's; Swanson's on the Plaza; Famous-Barr; I. Magnin; Eaton's.... You can read the hair as a symbol, too — softer, fuller, with glorious color. And it's easier than you think to get that kind of color. From Clairol, the news of Clairesse — a breakthrough one-step shampoo-in color and conditioner — watch for it next month. Hair, Harry King; makeup, Sandra Linter. M&J Savitt earrings.

Patrick Demarchelier

It can be the
charmeuse blouse
that goes
under a tweed blazer,
the fat woolly tie
that replaces
a neckchain or belt,
the lacy camisole
that slides under
a jacket and jeans—
there's an unexpected
sensuousness
to little things this
season...and it
softens everything.

FIRST THINGS

The difference is the softness

One of the ways softness comes in, *left*—the sensuous slide of a camisole in red crêpe de Chine and black French lace, worn under a big, hooded suède windbreak, with super-skinny suede jeans and matching fuchsia cashmere sweater (here, wrapped and muffler-tied). Fernando Sanchez camisole (American Silk Mills silk), about $64. Late Sept., Bloomingdale's; B. Forman; Nan Duskin; Hudson's; Balliet's; Neiman-Marcus; I. Magnin. . . . Suede turnout, Donna Karan and Louis Dell'Olio for Anne Klein & Co Blouson, about $300; jeans, about $220. Woodward & Lothrop; Higbee's; L.S. Ayres; Neusteters; I. Magnin. . . . Something else unexpected—and delightful!—the outdoor, flower-fresh zing of Blazer, the Anne Klein fragrance, worn with red silk and black lace. Hair, Harry King; makeup, Sandra Linter Accessories, next to last page.

Patrick Demarchelier

Patrick Demarchelier

THE NEW YORK COLLECTIONS

FIRST THINGS...

The dress—the star!

In every collection, the news of terrific dresses one after another—from the cozy kind to wrap up in at home to blousons over boots for day to gold at night. All of them, soft, sliding, bigger in scale (but never too far from the body!).



This is it!—the dress—the softness that's key for day, left and inset. Stephen Burrows' dolman sleeve rust jersey—big and cozy and just held on the body by a drawstring waist. Of acrylic/wool/alpaca. About $210. Henri Bendel, Saks-Jandel, Hattie, Lou Lattimore, Sakowitz, I. Magnin. The perfect fragrance with it—Stephen B. Fresh, freewheeling, fun to wear, it comes in a long lasting Intensified Cologne Spray. The ankle-length dress—the news at night! Right, from Geoffrey Beene in a beautiful red and green paisley crêpe de Chine print. Everything about it—the soft, sliding-off-the-shoulder top, the full breezy skirt, the attitude—is easy, modern. Which means, this isn't a dress to save for "special occasions"—it's to wear and wear and enjoy! (The same is true for Red, the Geoffrey Beene fragrance—his very modern, sophisticated turn on a floral. Now, in an Eau de Toilette Spray.) Dress, of silk (Corisa fabric). About $1350. Bergdorf Goodman, Nan Duskin, Maison Blanche, Neiman Marcus, Neusteters, Bullock's Wilshire. Both pages: hair, Howard Fugler; makeup, Ariella. Accessories, next to last page.

Things to watch, *left* – the shine of a boot . fingers ringed . . . a paler, luminous nail color . . . a whole new palette of textures that goes with the clothes you'll be seeing this season (such as . . . the challis skirt, chenille top from Donna Karan and Louis Dell'Olio for Anne Klein & Co.). Boots Walter Steiger for Shoe Biz. About $165. Shoe Biz at Henri Bendel; Stefano; Lou Lattimore; Bullock's Wilshire. Rings and bracelets – diamonds with rubies, emeralds, sapphires, from Van Cleef & Arpels. Elizabeth Arden's Wisp of Pink Salon Formula Nail Lacquer When there are knitted fur jackets, *right*, you know there's a new kind of softness! Oscar de la Renta's super-soft crocheted mink blouson a delectable new feeling - new texture! to fur. And it slides over everything . . . here, with his oversized mohair top, sleeves rolled, two little woolly ties at the neck. Jacket, of brown Lunaraine mink. Oscar de la Renta for Kenneth Wagner, Wagner Furs About $4,000. Henri Bendel; Kaufmann's; Dittrich Furs, Detroit; Bonwit Teller, Chicago. Swanson's on the Plaza; James Hirsch, Dallas; Bullock's. More good news for Oscar fans – his first fragrance, Oscar de la Renta coming next month. A blend of Bulgarian rose and jasmine, with a little spice, it's very romantic (of course!) Hair, Harry King; makeup, Sandra Linter Accessories, next to last page

There are new fabrics – sensuous, soft-on-the-skin fabrics from chenille to knitted fur, mohair to challis. But it's more than that: the secret of soft-dressing is the way you mix them . . . the things you add.

FIRST THINGS . . .

The new textures – key to everything

Patrick Demarchelier





THE NEW YORK COLLECTIONS

In a soft season,
a suit doesn't
equal jacket
and matching skirt...
a vest isn't a tough,
man-tailored
number... and
shearling is the
coat of the year!

FIRST THINGS

The new look of a suit... a coat

The softest mix of textures, the new suit at Geoffrey Beene, left, starts with the look of double sleevelessness—his small, striped mink vest in chestnut and grey, over a second soft vest in tweedy oatmeal sweater-knit. And a pretty blouse in cream-and-brown foulard crêpe de Chine, plus a grey velveteen dirndl and woolly tie belt at the waist—he puts together all the things you're looking for this season. Mink vest, Geoffrey Beene for H.B.A. Furs. About $2,200. Bonwit Teller, N.Y. and Chicago; Saks-Jandel, Swanson's on the Plaza. (L. Magnin. Suit, wool vest, Gandini silk blouse, cotton velveteen (J.L. de Ball of America) skirt, about $930. At Lord & Taylor, Nan Duskin, Stanley Korshak, Dayton's, Harzfeld's, Balliet's, Neiman-Marcus, Frost Bros., Neusteters, Liberty House, Hawaii. Makeup by Way Bandy.

Ralph Lauren's show-stopping shearling-lined brown leather storm coat, right—the longest, warmest big coat! Here, with his thick handknit navy turtleneck, a plaid muffler knotted at the throat, and the new soft trousers—pleated and pegged, in navy corduroy. Coat, about $1,774. Wool sweater, about $130. Cotton/Dacron corduroy pants, about $86. Late Sept.

Bloomingdale's, Sakowitz. Makeup, Sandra Linter Hall, both pages. Marc Pipino of Pipino-Buccheri Salon. Accessories, next to last page this issue.

Patrick Demarchelier

THE NEW YORK COLLECTIONS

WE LIKE

The half-dozen designers, shown in these pages with clothes from their new collections, stand for more than the mood of the moment—each of them brings to American fashion a total concept of dressing that is so uniquely his (and her) own and puts it across with such head-to-toe flair you don't need a label to identify the look...their style is their signature.



Geoffrey Beene points the way...

THEIR STYLE



Nobody understands better than the French a [illegible] **luxury**
[illegible]

Stephen Burrows: at the top of his

Burrows' hotcake the rabbity-soft belt-or-not dress with an asymmetric neckline

Leggiest new take on [illegible] chiffon scarf-tied [illegible] the side-slit pants

The knock-'em-dead dress: tissue-thin brass mesh and uneven layers of bias chiffon

The dinner dress: the chiffon-jersey blouson with a slide-off-the-shoulder neckline

form...

In a year when other designers are putting their money on a dress, Burrows is already banking it; he's got the dresses (and more!) everyone wants—without conventional closings, seams, hems. Just soft fabric sliding on a good body. If you've got it, he flaunts it

Everything wraps and ties—the sweater-jacket, the sweater-blouse, the crushed-waist suede pants

The unrugged shearling—all on the bias—over a soft-cowl sweater, soft-top peg-leg pants

The finale—the blockbuster!—2-piece tissue mesh, cowled, slit, slithery

WE LIKE THEIR STYLE
THE NEW YORK COLLECTIONS

WE LIKE THEIR STYLE
THE NEW YORK COLLECTIONS

How he sees women dressing for dinner: crêpe de Chine blouse, velvet pants, a wrap of fur coat

Key! — the mix of textures, colors: charmeuse blouse, suède overshirt, corduroy jeans

Most-wanted new covering: the cashmere serape, over handkerchief linen and grey flannels

His "big-evening" statement: a slide of charmeuse dress, a baby-blanket of cashmere shawl

A suit is... tweed plus challis and a pintucked silk shirt

Calvin Klein turns a corner...

In the mix of texture and color—in the putting-together of pieces as he presented them—he turns the whole world of separates-dressing in a new direction. It's called, simply: dressing

Newest look of a sweater and skirt: the cashmere sweater as a two-piece dress

Calvin's update on the smoking: unlined crimson charmeuse cardigan, over cashmere and velvet

Puller-together of a day look: the cashmere wrap-sweater, over a charmeuse blouse, angora dirndl

Toscani

ALL DETAILS, NEXT TO LAST PAGES

Ralph Lauren softens the edges...

Without moving from what he does best, he did it better. He re-thought the whole look of classic sportswear—shape, proportion, combinations of textures—and turned it out with more appeal than this kind of dressing has ever had

From his men's collection: the Shetland sweater-vest with corduroys

New cashmere sweater-set: long cardigan coat, big puff—to wear with crepe de Chine pants

In a no-coat year: a find!—his big, cozy plaid wrap. Over a handknit cardigan, challis dirndl

His dress: the hook-neck shaker-knit sweater over a neckerchief-shirt

Short-coat substitute: the long cashmere cardigan, plus cuffed pegs-jeans

Rescamé

His P.M. surprise:
the sarong wrapped
over pants, in
thinnest satin

Man-tailoring:
double-breasted
tweed, with tartan,
challis, flannel

Cold-country knockout —
the sheerest
blouson, with turtle
neck and tweed

His new jacket-and-
skirt coolness:
sportier jacket,
classic skirt, the
lively surprise of
a basic ruffle shirt

The show-stopper:
the coyote
bigcoat over
chamois pullover
and work pants

WE LIKE THEIR STYLE
THE NEW YORK COLLECTIONS

Mary McFadden

Everyone does big shoulders... the handpainted suede coat is shown over a white wool jumpsuit

The pleated [illegible] made Mary famous — newest as a wrap-blouse [illegible] accented [illegible] skirt

The 2-color satin wrap-dress — Burgundy and aubergine, with peacock pleating

This year's tunic and pants dressing — two long slashes and Lurex ankle-ties

A Mary suit: the quilted print jacket (the treasure) [illegible] over a silk blouse with crocodile-look skirt

WE LIKE THEIR STYLE
THE NEW YORK COLLECTIONS

follows her own star...

New evening top: the pleated, braided, strapless satin tube. Over handpainted silk

Her look, her way — Mary in Lurex and lace, wrapped at the hip, and gold leaves tied on camisole strings

Lightest look of a glitter-dress — the soft, sheer blouse [illegible] hip-wrapped

Skipping, narrowing, hero-worshiping, wrapping, knotting, tying, wrapping, stripping—she comes at everything from such a personal angle, you'd expect her to be a cult-heroine. Instead, everyone is getting her message: Imagination—informed with taste

Oscar de la Renta loves

The short evening dress that's gala enough! — paisley-striped chiffon and metallic

The pleated chiffon overblouse and matching skirt with sequins sewn on — i.e. light as a

Discreet, luxurious big-dinner dressing — the blouson dress in coup de velours

tchers
ce of a
kirt,
of
ruffles on a
metallic-print to

ALL DETAILS NEXT TO LAST PAGES

all the girls...

His days are swell, but his evenings—! There are women who would wear them just to go from one room to the other—even getting into them is like getting a little extra attention.

The combing-jacket blouse: — gauzy metallic — and a tiers-of-velvet skirt

All-out Oscar — the loose, sheer metallic top floated over a brocade skirt

Creamy/cozy by day: the unbrushed-mohair overshirt, the flecked tweed skirt



FALL BEAUTY NEWS

eight pages of beauty, fall '77... new looks, new colors. Plus, the base for everything: healthy care

If there's ever been a year for trying new makeup—playing, dabbling, experimenting with it—this is the one. There has never been more to choose from. And the range of colors—berries/earthies/luminous tones—is practically mistake-proof (and, not incidentally, also the kind of color to wear with this year's clothes). And the textures (for that, read: pencils, liquids, creams, powders) have never been as sheer, as soft as those of the makeup coloring you're seeing on these six pages. It's where *the change* (and *the difference*) comes in between the kind of makeup you wore last year and the makeup you want now. If you've been replacing makeup on a regular basis, you've probably already noticed the lightening-up of formulation that makeup color has been going through. The reason: The base (and the emphasis) for everything—for all the makeup you wear—is healthy skin and (to have that) a healthy body. Your health has everything to do with the tone, the texture—the glow!—of good skin (how to have it, page 324). And, if you've got that kind of skin, you don't want to hide it behind layers of makeup or use an unflattering color (i.e., turquoise eye shadow, hot pink on lips). Which brings us to the kinds of makeup you want (and you're going to be seeing a lot more of): sheer ombrés, natural-toned tints, tinges of healthy color—makeup that goes *everywhere*. (If you can't stroke your blush on as eye color, for instance, you're in the wrong ball park.) . . . Another difference between last year's makeup and this year's: there's a whole new way to apply it. A few of this year's how-to-apply-makeup words: blend, smudge, mix. Mix lip color (ombréed goes over everything else). Mix your own eye shadows, blushers—everything! For example: The sheerest—newest!—tint-of-tint nail color mixes ¼ nail color to ¾ clear polish. (It gives nails beautiful color-tinged shine.) What it all adds up to: play—have fun!—with makeup. This is the moment (the guidelines follow) . . . .

A few words about texture: The makeup base to go for this year, whether it's cream, liquid, or gel, is transparent color. (If you're looking for a *little* more coverage, a translucent powder will do it.) How to get makeup glowier, dewier—sheerer than ever. . . . After applying foundation, use a fine-misted spray of water as a finisher. . . . Another foundation thinner (especially good for dry skin): mix your base with a lightweight moisturizer. For skin on the oily side, substitute astringent for moisturizer. . . . And always use a damp-to-the-touch silk sponge to apply liquid/cream color, a big, round natural-bristle brush for translucent powder.

The makeup color to wear this year that works
with this year's clothes is berry.
In sheer, sheerer, *sheerest* tinges of color.
All the way from deep spiced-berry (for which,
see Estée Lauder's Mulled Claret lip color, *left*)
to the palest tint of tint pink-berry—
e.g., the Spicerose Cheek Stick, Ariella used here.
And colorings burnished with shine. (The one used
on eyes, Nutmeg Bronze/Gingergleam). The makeup
essential of the year, the color to use everywhere—
ombréed powder blusher. In this case, it's Estée
Lauder's honey-glinted Spice Streaker . . . which, along
with all the other makeup here, is part of her new
Spice Market palette. Christiaan did the hair. . . .
The look of a neck "jewel" this year . . . wrapped
and muffler-tied: the brown chenille "scarf"
with copper-glazed porcelain. Accessory details,
next to last page of this issue.

Arthur Elgort

it's here! MAKEUP that's prettier, softer than ever

the "kohl"-rimmed EYE

if you're looking for one thing to focus on this year, zero in on eyes

To focus on: eyes *(right, and close-ups, opposite)* . . . they're more romantic—flirtier! The eye is the area of importance now and with good reason. The power of a glance, the way you look at someone (the way someone looks at you!) says everything in a moment. Zero in on eyes . . . specifically: the "kohl"-rimmed eye, softly outlined in smoky tones of charcoal, brown, deep navy, all the berries (how-to, opposite page). It's one way of adding a bit of mystery. Another: fragrance. And if you're looking for one to try, check out Cabriole, Elizabeth Arden's pretty-scented new one.

Above: makeup, Ariella; hair, Christiaan. Angela Cummings of Tiffany mirror. Mikimoto earrings.

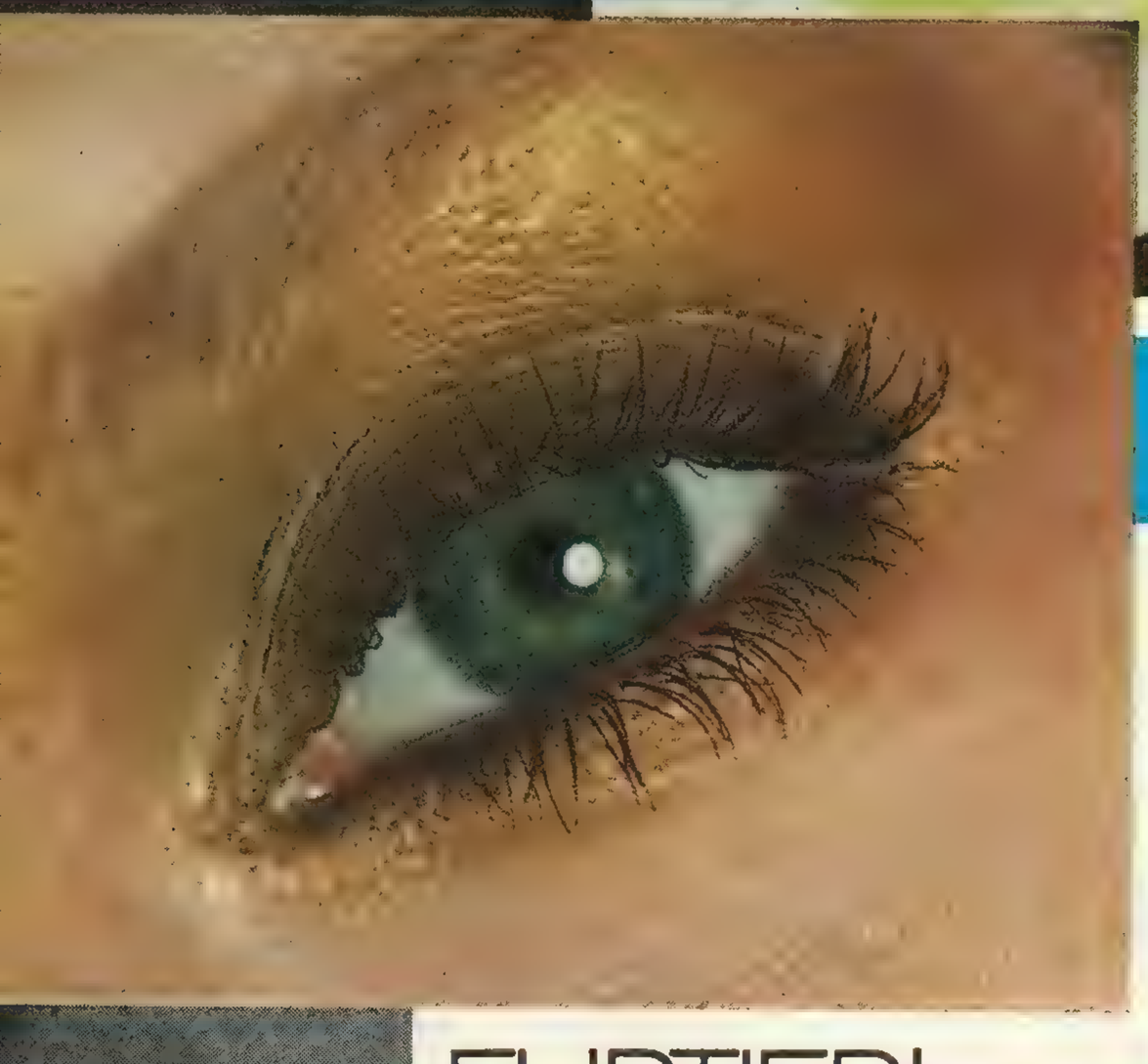
FALL BEAUTY NEWS



SOFTENED

The eye you want for day, *left*—smudged, and rimmed in layers of neutral color. How to get the look you see here, guidelines from makeup expert Way Bandy, who did the makeup: After putting on eye makeup (especially if you use a magnifying mirror), step back. Take a look at: proportion, coloring, how eyes balance out with all your other face color. "Stand at least three feet away," said Way, "that's how other people see you." . . . The day-neutrals here: Dark Brown lining the eye, over Slate across the lid, and Autumn—a soft, pinky beige—to the brow . . . all Great Color Eye Basics from Elizabeth Arden (as is all the other coloring, this page).

A few words about texture. What goes on eyes, A.M./P.M. — the finest-milled coloring (three examples, swatched, *right*). Go for creams, pencils, powders tinted with the sheerest degree of color in the range we've been talking about. (The way to deepen tone now is with layers of — one or more! — colors.) Guideline for the easiest glide-of-color color, Way Bandy's tip: Go for thin liquid eye color — it gives all your other eye makeup a smoother look.



OMBRÉED

The look of ombréed eye shadow, *left*, the A.M./P.M. eyecolor. . . . Sensational (and only *one*) way to wear it, the way you see it here—in metallic gold rimming the eye and blended to the brow. (In this case, it's Molten Gold.) Other ways to wear ombrés: as liner, highlighter . . . in touches for day (example, see *below*). Note: Ombrés don't stop with metallic color (pewter, bronze, silver) either. For the gold here, read: burnished browns, glinted mauve, ombréed berry. . . . Guideline re eyebrows: Don't overtweeze brows (with colors as sheer as these are, you need a fuller brow to give eye balance). If you need to, use a soft brow color (here, Elizabeth Arden's Brown Spice), and finish with a brow brush—you can't get a subtle look without one.

FLIRTIER!

This year's blushed eye, *right*, in tones of berry: Dark Brown liner, smudged with ombréed mauvy berry (Silver Mauve) the way to wear ombréed color for day. And, under the brow, the versatile eye "neutral," a pale, flesh-toned pink (Pink Cameo). In this case, we mixed Elizabeth Arden colors, but you could use color from any part of the makeup palette. For example, if you owned a berry or gold-pink pencil, you could use it as eye, lip, cheek color. "Don't be afraid to mix face colors," said Way. His only note of caution—products (mostly red tones) with labels that caution not to use them near eyes.



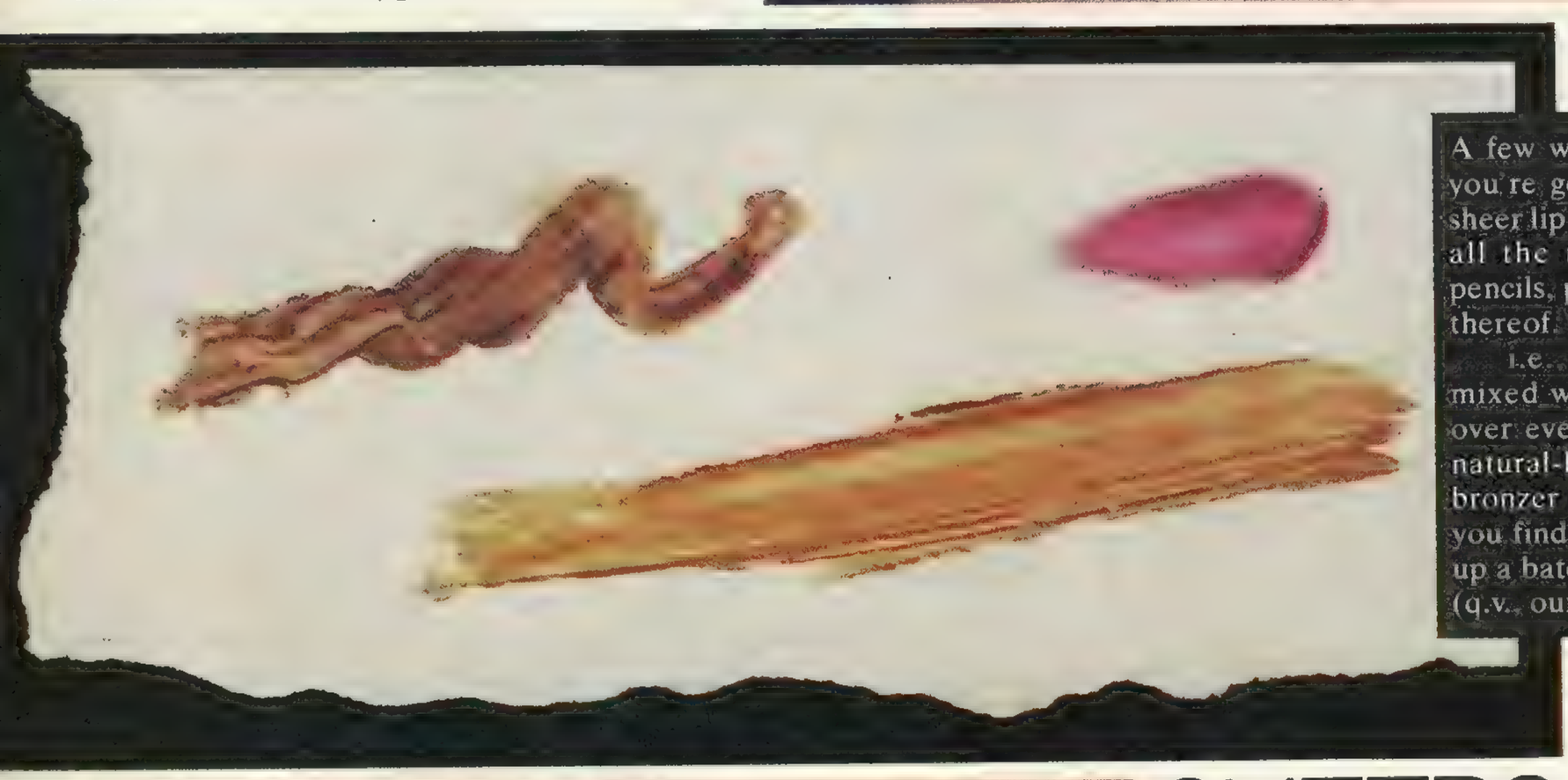
TINTS

The soft mouth, *left*—smooth, barely outlined, and colored with brown lip pencil. Then on goes more color . . . the sheerest you can find and always with a lip brush for perfect shape. In this case, the berry-brown mixed here is Clinique's Golden Raisin with Raisin lip pencil—just the kind of neutral lip tone you want with this year's fashion. . . . *Tip:* Alternate textures—pencil mutes the gloss, the lip color adds the sheerness—you can't overdo. . . . This is also one example of the extended-palette color you can get this year by mixing your own tones of makeup. Mix-your-own color not only gives you more of a shade range to choose from, it also personalizes the makeup you wear.

GLAZES

The news! . . . fuller lips, ombréed color, *right*—and not just to wear as a P.M. look-turner. Anything glazed/burnished/glinted is for day (eye-color examples, one page back). Guideline for wearing ombréed color this sheer—this soft: When you're patting moisturizer on your face, don't forget to dab—and smooth—some over lips, too. You're not going to find a better "base" for ombréed color. In this case, the lip tone is Estée Lauder's Polished Gold—a sheer glaze to mix with all your other lip color or to wear alone. (Ombrés are this year's alternatives to clear lipgloss.)





A few words about . . . texture: Where you're going to find the kinds of ultra-sheer lip colors such as the ones, *left*, is in all the new lipstick formulations — pencils, pots, tubes, and in combinations thereof. Think about mixed lip coloring . . . i.e., gloss over pencil, moisturizer mixed with color from a tube, ombrés over everything else. And for the most natural-looking mouth: gloss mixed with bronzer (blot all but a hint of shine). If you find one combination you love, mix up a batch and carry it with you in a pot (q.v., our model, *right*).



SHEERS

The "neutral" pinkberry mouth, *left*—the color that works this year across the board with everything the way soft red did last year. This shade is also the prototype of the new, lighter-in-tone mouth color we've been talking about (and that you're going to be seeing more of). If you like the way the mouth looks here, check out Clinique's pot of Raspberry Honey lipgloss, which was mixed with the same Raisin lip pencil used in the photo, *top*. Makeup by Way Bandy (who also did the two other mouths, this page). . . . On the opposite page: Ariella did the makeup, Christiaan, the hair. Accessories, next to last page of this issue.

FALL BEAUTY NEWS

The new mouth shape: rounder, fuller. And the new mouth color (it's one of the biggest makeup changes this year): softer, sheerer, and lighter in intensity than it's been in a long time. For light, read: lip-toned. We're not talking about the pale-pink, chalk-white mouth of the '60's. What we are talking about is pretty glides of color that intensify lips and balance out with all the other face color you wear—that's key! Other clues as to which kind of color to go for: think muted and matte —there's less shine *and* less color this year.

the
softened
LIP
if you love the look of a neutral-toned mouth,
this is the year to wear it

better-than-ever caring for SKIN

if you're looking for the best "base" for makeup, healthy skin is it

When we use the word healthy in relation to skin, we're talking about smooth skin that glows with color, is blemish-free and rid of natural day-to-day accumulations of debris and dirt. In other words: clean, supple skin . . . precisely the kind of skin you can have if you put yourself on an every-day skin-treatment regime. One thing, however, you're not going to do —no matter how much you "treat" skin—is to reverse the aging process (why you would even want to is a whole other matter). But it is possible to slow up the aging process and to keep skin looking better longer. . . . *Right:* temporary/permanent skin-agers to know—do something—about.

A few words about texture: No matter what kind of skin you have, whether it's a pale peaches-and-cream complexion or one more olive in tone, you're going to find that the texture of your skin — the degree of smoothness — changes. One skin-affector (almost every woman is aware of): menstruation. Others: lack of sleep, a big change in diet, travel, weather, lifestyle, medication. After scrupulous cleansing, the next-best texturizer is a good, i.e., skin moisturizing, makeup base.

How well will your skin age? . . . What are the factors that affect skin aging? We put our questions to New York dermatologist, Robert Auerbach, M.D. The results: a breakdown, below, of the temporary/permanent things that affect skin appearance.

Temporary factors that affect skin's appearance. . . . Any one of them can be altered easily with any good emollient, relieving one of skin's most common, temporary damagers: dryness.

1. Loss of moisture: Water is "held" in the uppermost layer of skin (technically, a dead layer) by a delicate physical/chemical balance. You can hydrate skin with an emollient from above; skin is also rehydrated from beneath the surface. What moisture loss results in: loss of texture, and, eventually, skin wrinkling. A product like a moisturizer (water-and-oil emulsion) helps to replace moisture and slow the rate of moisture's escape. Re skin dryness: There are degrees. Some people have an oily face, dry skin everywhere else. This is because facial and body skin differ. There is oil on the face owing to the presence of sebaceous glands, sparse or missing on the rest of the body. But no matter how dry or oily your skin, it gets drier the older you get.

2. Low humidity . . . particularly indoors. One of the benefits of a lowered thermostat indoors in winter (a raised one in summer) is a higher relative humidity. A more humid condition means there will be more moisture in the air. And, in turn, more moisture in skin. You can raise indoor air-moisture levels with pans of water, humidifiers, vaporizers. Outdoors, wear protection.

3. Too-hot water. Very hot water acts as a magnet and "pulls" moisture from the skin. Best: not to use hot water, or to stay in a shower/bath too long.

4. Salt/chlorinated water. Both can be drying to hair and skin. If you swim often in the ocean or a pool, put on emollient/sunscreen protection before going in, and rinse hair and skin thoroughly afterward.

5. Soap. When you are washing, do it gently. The goal is to remove dirt, not skin's protective barrier. Use soaps made especially for the face and *always* rinse well.

Permanent factors that affect skin's appearance. . . . Know about them; two can be prevented, one is beyond your control.

1. Heredity. It determines the kind of skin you have — how skin will age is preprogrammed from conception. For a clue, look at the way your parents' skin has aged, but take into account any difference in your pigmentation or lifestyle.

2. Ultraviolet damage. In other words, too much sun. The effects of sunning are irreversible. And cumulative. Meaning: the damage remains even if you never go in the sun again. If you don't believe it, check out the skin along your inner arm where the sun almost never reaches. Which brings us to a very important point: reducing the amount of ultraviolet light skin is exposed to is the *only* way to slow up the skin-aging process.

3. Weight loss. Whenever you lose moderate amounts of weight slowly, skin is able to make the adjustment and "shrink" itself down. It's when you're extremely overweight and weight loss is large and rapid that skin loses elasticity (especially when you're older). There are lots of reasons not to lose too much weight, too fast. Ending up with loose, flabby skin is just one of them.

Everyone's skin-improver: a worked-out-to-the-letter treatment regime, used every day and all the time. One we recommend—and just-out—Formula 2's The New-Face Hygiene, a terrific skin system developed by the Revlon Research Group. What The New-Face Hygiene has going for it (what every good treatment should): it's fast, easy to use, and efficacious. Meaning: You can see the results. The reasons: The amount of time and kinds of scientific testing that went into the development of each of the treatment products. Being reenacted, *right,* just one example of the back-up testing that was done for the Formula 2 moisturizer. In this case, the moisturizer was smoothed on to skin and a red dye applied through blotter paper to test moisturizer-to-skin adherence. What "ups" the hold of Formula 2 moisturizer is the positive charge added to the formulation (and of all the other products, too) which helps it adhere better to skin's negatively charged surface. The other pluses: everything is fragrance-free and color-coded. Peach cleanser and moisturizer (System A) are for slightly oily to oily skins; lemon (System B) for normal to dry. *Note:* Built into the cleanser is astringent which eliminates one step — and some time — in the treatment process. The line-completer an Oil Control Stick for all skin types.



People are talking about...

Farrah and Ed and Sandy and Thea

Nonviolence, which is TV-network-speak for new shows scheduled to "meet our commitment to reduce violence." The idea: make millions laugh, not shudder. So it's *Laugh-In* time again, but this time around high-spotting "The First Annual Burbank Pet Show and Farrah Fawcett Look-alike Contest" and sexy, zany twenty-four-year-old Robin Williams and funny-bones Ed Bluestone, who ha-ha'd from nightclub to TV camera with one line: "He's a quadrasexual. That means he'll do anything to anybody for a quarter." . . .

The good news about Sandy dog, Little Orphan A's costar: In December *he'll* be a book! Autobiography, of course. . . .

Grand Old American comeback of baseball, and Roger Angell's breezy-easy, very comic volume, "Five Seasons," a compendious, vivid reportage of the sport's recent seesaw past, in which he says, "Only by looking at baseball entire . . . will we be able to fit it into our understanding of ourselves and our times." . . . This overheard in L.A.'s choice-y The Palm, "I suppose the media topic these days [munch, munch] is incest, but I can't get with it." . . .

Warm Bodies, new tag for influential people, and New Wavers—they're the ones who used to be called Beautiful People. . . .

Refusal, as in refusing to take advice from experts (doctors, scientists, public officials) about the way we live now—from wearing seat belts to the effectiveness of Laetrile—and the opinion of one politaker that: "People are hanging on for dear life to the diminishing sphere of autonomy that they have." Could be there's a confusion between hanging on and Russian roulette. . . . Thea Musgrave, Britain's pride, who will conduct the American premiere of her exuberant, intensely lyrical opera, *The Voice of Ariadne* (plot derives from a Henry James tale), at Manhattan's New York State Theater. Ariadne never appears: She's a voice on tape. . . .

Lapse, as in "I have to lapse." Meaning: "I have to take myself right out of this situation."

—Leo Lerman





In new movie,
"A Night Full of Rain,"
Candice Bergen and
Giancarlo Giannini
confront love,
politics, sexual warfare,
the end of the world,
and Lina Wertmuller

GIANNINI: Now this is a marriage

Toni Benetti

Every marriage has its ups and downs. In the hands of Munchkin-sized movie giantess Lina Wertmuller, "up" may be a Ferris-wheel rise and "down" the deluge; but one thing's certain: high-time, all-of-a-level intelligence. Certain, too: In director Wertmuller's newest, "A Night Full of Rain"—first to follow her huge "Seven Beauties" success, her first film in English, and #1 of four movies on the bill for U.S. producer Gil Shiva—she's turned her healthy flamboyance towards marriage. And, as her "married couple," has conjured up one swell of an onscreen pairing: Candice Bergen and Giancarlo Giannini.

Bergen-Giannini is, potentially, TNT: Candy Bergen is a cool, thinking, under-control actress; Giannini, an instinctual, quiet-with-a-mad-streak player. In "A Night Full of Rain," Bergen plays Lizzy, an American photographer and fairly liberated woman; Giannini is Paolo: Italian journalist, Communist, and subscriber to "a woman's place . . . ." They, obviously unmade for each other, marry.

Wertmuller has tagged herself "a terrorized optimist"; when it comes to "I do," her worries are deep and long-standing. "The situation has to change," she has said, "very profoundly. But this cannot happen if the family remains the social nucleus. In the right society, no man should take advantage of another human being. But if you don't change the family, the woman is put in a situation from which she cannot escape. The threat of love and children—it is impossible to break it. . . . This has to change, and very quickly. Otherwise the world will end."

Lina Wertmuller movies are very serious, seriously silly business. Witness One: For Bergen-Giannini, Wertmuller's full title, undoubtedly eloquent but too long for U.S. movie marquees—"The End of the World in Our Usual Bed in a Night Full of Rain." Witness Two: La Wertmuller, with camera rolling.

"Um," says Giannini.

Stop camera. The director disagrees.

Wertmuller: "No, no, Giancarlo. 'Umm!'"

By Kathleen Tynan

EDITOR'S NOTE: *Shown (right) with her New Yorker magazine theater critic husband, Kenneth Tynan, strolling Havana's Paseo with a Cuban schoolchild, writer Kathleen Tynan was raised in England, now lives in Los Angeles, but travels on a Canadian passport. That circumstance let her tarry in Cuba when other American-cruise passengers sailed on. Here, she describes this mind-opening experience.*

Last March, the Carter administration lifted the sixteen-year-old ban on U.S. citizens traveling to Cuba; and since then a handful of doctors, priests, social anthropologists, artists, rice growers, tourism promoters, CIA officers, cranks, housewives, jetsetters, journalists, and, to my knowledge, one used-car salesman has gone to appraise that beautiful island off the North American mainland, taking with them diverse prejudices and returning, almost to a man, with altered perceptions.

In the era of Ping-Pong diplomacy, a U.S. basketball team visited Havana; and then, on May 17, a bizarre jazz cruise bearing the first U.S. tourists to Cuba directly from America arrived from New Orleans. The cruise (which I joined) was not, it seemed, officially sanctioned. Castro had given the ship permission to dock; the State Department had turned a blind eye.

Subsequently, four more cruises to Havana were planned by the same Greek line, Carras, of which two did set sail. The others were canceled because of threats from the anti-Castro exiles. Other lines plan winter cruises. Meanwhile, small numbers of Americans are flying to Cuba as part of packaged tours from Canada, though so far no direct commercial flights are scheduled from the U.S. One of the deterrents is CORU, an umbrella organization of anti-Castro Cuban exile groups, with a militant policy of bombings and assassinations.

When our ship, the M.T.S. *Daphne*, left New Orleans, we were threatened and picketed. We naturally speculated on what the counterrevolutionaries would do. Had they trained Kamikaze alligators in the Mississippi? Would they blow us up in Havana, as the U.S. battleship *Maine* was blown up in 1898, so that blame would fall on the Cubans?

Undaunted, we set sail, many journalists and representatives of the major television networks among us . . . also an impressive Cuban scholar, Margaret Crahan, who gave us regular briefings; a Roman Catholic priest, very much concerned whether his "dog collar" would look too formal in Havana; two nuns; two ranchers; a Miami importer; the inevitable CIA

Hugh Palmer

JAZZING into Cuba

Jazz cruise, first tour from America to Cuba: fresh-eyed report from a woman who stayed on—to study Cuban people, ponder U.S. alternatives



Modern Havana from the Havana Riviera Hotel

man listed as a "political officer"; a woman judge; a tobacco executive; four Cubans who had left their country before the revolution; a businessman interested in developing condominiums (he knew about the 137 virgin beaches in Cuba but very little about the regime); two men in the record business from Los Angeles; and a woman who came ashore in deepest mourning for her lover, a Cuban killed before the revolution reached Havana.

Also aboard were several of America's finest jazz musicians: veteran pianist Earl "Fatha" Hines, who wore a 1920's style wig and an ecstatic wince; tenor-sax player Stan Getz; composer and instrumentalist David Amram, an advertisement for all that's generous and bright about Americans; and Dizzy Gillespie, the trumpet virtuoso who pioneered Afro-Cuban music in the U.S. Somebody pointed out that it was the first time jazz had gone *down* the river from New Orleans.

The ship's Greek captain mistakenly anchored off a small industrial port at the west of the island and had to be pointed in the right direction. We eventually found the way and sailed past the famous Castillo del Morro into the harbor of Havana. On the dock, a crowd of around a thousand greeted the Americans and particularly welcomed Dizzy Gillespie, who came ashore breathing Black solidarity and admitting that even if Cuba were run by the devil, he'd want to be there. Immediately, the American jazzmen fell into the arms of their Cuban fellow musicians. They played together at a private jam session organized by the Minister of Culture and before fifteen hundred people at the Mella Theater, where Amram presented a piece in honor of the Cuban drummer Chano Pozo, and Gillespie blew out his cheeks like a hippo and made his own unforgettable sound. Several Cuban groups, including La Irakere, joined in.

Meanwhile the tourist organization, Cubatur, guided the rest of our party to the housing development outside Havana at Alamar (built by voluntary workers' brigades), to a beach patrolled by singing guitarists, and to two evening entertainments—one at the old 1930's Hotel Nacional, the other at the Tropicana nightclub where the famed prerevolutionary spectacle now shows signs of austerity. Everywhere, U.S. dollars were preferred to the Cuban peso.

The guests were shown the now somewhat decrepit skyscrapers of the 'fifties, the legacy of Meyer Lansky and other public-spirited Americans. They saw the ancient Studebakers and

(Continued on page 384)



A street in Old Havana

U.S. vs. Cuba: from fiasco to friendship?

Many Americans still bridle at the memory of the Bay of Pigs fiasco; yet a majority, according to a national poll, want an end to the punishing trade embargo on Cuba.

Despite the U.S. blockade, and much personal hardship, Cuba has achieved a no less than stunning change in the well-being of her people since Castro took over in 1959. Marx and Lenin can't on their own claim credit. The revolution has been made through a felicitous combination of geographic and historical factors put to use by a wise and pragmatic leader: Castro is nothing less than a great improviser.

Visitors to Cuba will not find democratic freedom, nor that absolute freedom of expression permitted in the U.S. They will see a partially successful attempt at the "perfect identification between the government and the community as a whole," which Che Guevara prescribed. Public and private life do seem to have a remarkable cohesiveness that releases in very different people a great and infectious buoyancy. I did not find it simplistic when a young Cuban said, "We know what's wrong, but we're happy and we're moving towards what we want."

Last June, the U.S. and Cuba announced the decision to exchange diplomatic missions for the first time since the Eisenhower era. Around ten officials each—the Americans at the Swiss Embassy in Havana (once their own), the Cubans at the Czechoslovakian Embassy in Washington—are setting up "interest sections"; there will be no travel restrictions for either group.

President Carter certainly is well-disposed towards better relations with Cuba, though he has not formulated a clear policy. Last February, Secretary of State Vance said the withdrawal of Cuban troops from Angola was not a prerequisite for discussion on normalization. Since then, Cuba's African policy and her political prisoners have been presented as stumbling blocks to diplomatic recognition. In May, Congress voted heavily against trade with and aid to Cuba. Meanwhile, Carter claimed Presidential authority to lift the trade embargo without legislative approval.



American tourists boarding the "Daphne," cruise ship that breached Havana's port for them

Photo-LUXE

Penn's platinum process
makes pictures of unrivaled
quality, inexplicable force

This month, New York will see photographs like no others, commanding as crown jewels and almost as enduring. On September 9, Marlborough Gallery opens a show (until October 11) of 125 hand-coated platinum prints by Irving Penn. Some are his recent "Street Material" (cigarette butts, trampled paper cups) already museum-shown; the rest — e.g., Picasso (1957), left, and the New Guinea warrior (1970), right — are new prints made over the last thirteen years of photographs done originally for Vogue. More about Penn, his unique art, on the next two pages.



Feather Glove, 1975

Irving Penn: Time is LUXURY

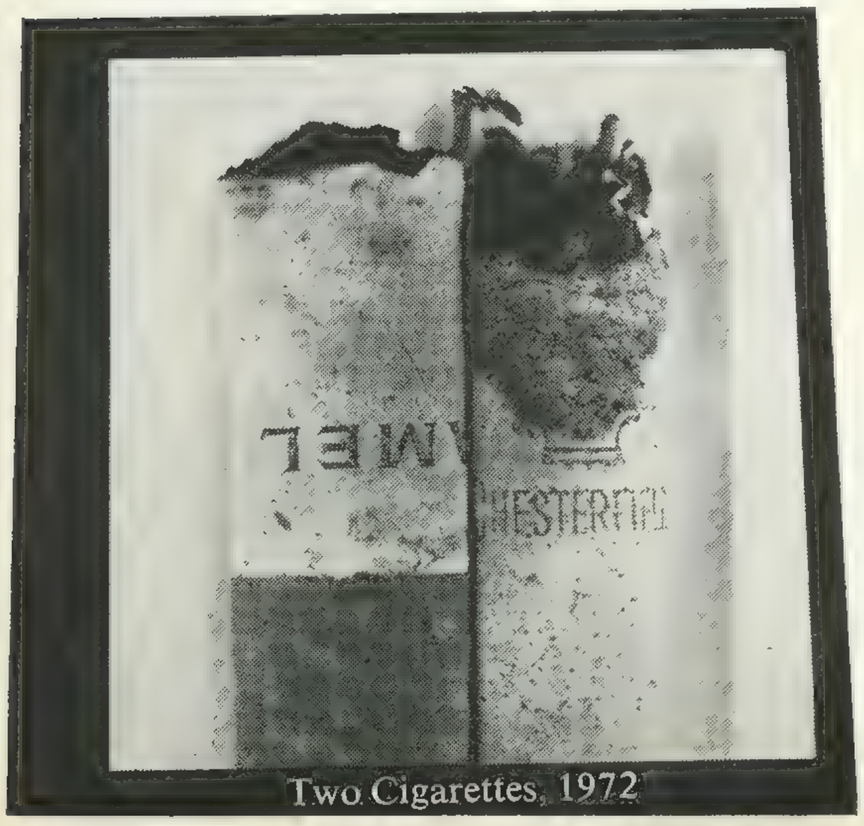
Platinum-printed, his superlative photographs, many first made for Vogue, reach new richness, permanence

"I keep a photograph of the house, when it was still unspoiled," said Proust's M. de Charlus to little Marcel, "just as I keep one of the Princess before her large eyes had learned to gaze on anyone but my cousin. A photograph acquires something of the dignity which it ordinarily lacks when it ceases to be a reproduction of reality and shows us things that no longer exist."

Irving Penn agrees. Preservation is one of the clues to his photographs of sophisticated fashions, primitive tribes, urban workers, and, most recently, the effluvia of city streets. "I would often find myself daydreaming," he wrote in his book (*Worlds in a Small Room,* Grossman), "of being mysteriously deposited (with my ideal northlight studio) among the disappearing aborigines in remote parts of the earth. These remarkable strangers would come to me and place themselves in front of my camera, and in this clear north sky light, I would make records of their physical presence. The pictures would survive us both, and at least to that extent something of their already dissolving cultures would be preserved forever."

There are at least two stumbling concepts in these two simple-sounding declarations. The first invokes an age-old philosophical werewolf that lurks in Proust's phrase, "reproduction of reality." Which reality, what is real, what is the nature of perception? ("What is the matter?" asked the psychiatrist of the biophysicist; "Never mind," was the answer.) The second problem concerns the intention to preserve, to make a record, to shore up some bits of emulsion against the deluge of history.

Thomas B. Hess, *a perspicacious art critic, writes regularly for "New York" magazine.*



Two Cigarettes, 1972

By Thomas B. Hess

Consider second things first. Penn is a dedicated preservationist. He is a connoisseur of those fragments of eternity that sparkle in the most ephemeral settings. He looks for the timeless instant rather than for Cartier-Bresson's "decisive moment." Penn encourages his subjects to settle in balanced, comfortable, quiet positions. They never jump. He arranges white or grey backgrounds behind them, and he sweeps the floors, even under the Hell's Angels. (There's an irony of history to the way all the cigarette butts, crumpled packs, torn bags have crept back into his art recently—the revenge of garbage against a passionate housekeeper.) The New York fashion model, the San Francisco hippie, the Tambul warrior, Pablo Picasso himself (*sui generis,* if there ever was one) pose beneath the star-steady gleam. Only the bare essentials are at hand—the model's Balenciaga gown, the hippie's beads, the warrior's spear, Picasso's fancy-dress chapeau.

Penn irons the creases of actuality out of daily experience, and also out of his photographic prints. They have no coffee stains, bits of lint, flecks, or tears. He has announced his discontent with the ordinary photographic printing process and with the usual silver-salts papers. He buys the finest sheets—Rives, Arches, and other imported specialties, usually tailored for deluxe editions of lithographs. And he has reconstituted nineteenth-century technologies for printing with platinum salts; out of the chemical reaction, molecules of platinum nestle among fibers of pulped linen, from whence they gleam in lush metalic splendor.

The elegant paper, the refined (i.e., time-consuming) method of printing, the platinum moleclues themselves conspire to transform the photographic positives from commonplace run-of-the-darkroom data to objects of extraordinary allure—sensuously tangible objects with some of the surface quality of fine drawings (the early Degas, perhaps, or somebody in the circle of Filippino Lippi).

Penn has been accused of breaking the functional limits of his medium. A photograph is meant to be reproduced, the argument runs, so it's esthetically "wrong" to indulge in unreproducible nuances of surface, in granulations so fine they can barely be seen, in adjustments so nice that each print becomes a unique object—itself an anomaly in form predicated on the unlimited reproducibility of a film negative.

Penn replies that with his methods, using more permanent materials, taking maximum care with all the steps of each procedure, the prints will endure for a much longer time. The poetic aborigines he has located in New Guinea, Seventh Avenue, and Haight-Ashbury will be preserved more efficiently for the ages.

When a poetic temperament begins to speak sensibly, when an artist's reasons assume a simple causality, like that of double-entry accounting or a reliable second serve, it's time to watch out. The sheer physical beauty of Penn's platinum prints is obviously and gloriously skin deep. It's the skin that counts. Soft, luxurious, delectable. The elisions of tone are unreproducible—there's a special coolness to the platinum greys that turns warmer, almost golden, where the

(Continued on page 381)

Cornering this page: two of Irving Penn's "Street Material" photographs included, along with the dozen pictures at right made originally for this magazine, in his about-to-open show at the Marlborough Gallery in New York. Images from 1947 to 1975, now printed on art-quality paper hand-coated by Penn with a platinum compound, the pictures have a unique depth and coloration (black and white, they seem to have a chroma), their lifetime limited only by the paper's—it could be a matter of centuries. More Penn: His very personal record of a Metropolitan Museum of Art Costume Institute show, "Inventive Paris Clothes 1928-1958," in a book to be published by Viking Press this month; captions by the exhibition's originator, Diana Vreeland.



Paris Cucumber Seller, 1950



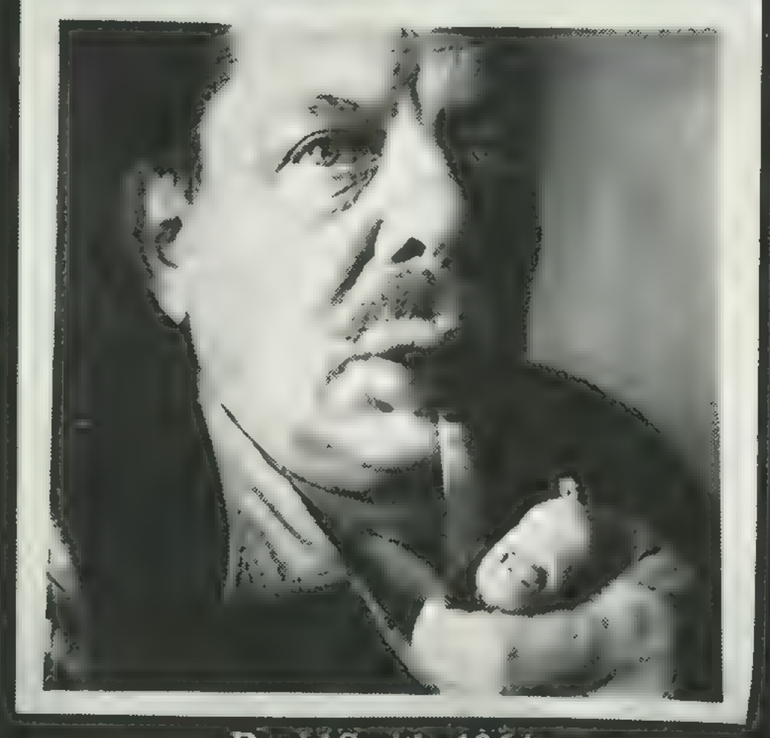
Duchamp, 1948



Colette, 1951



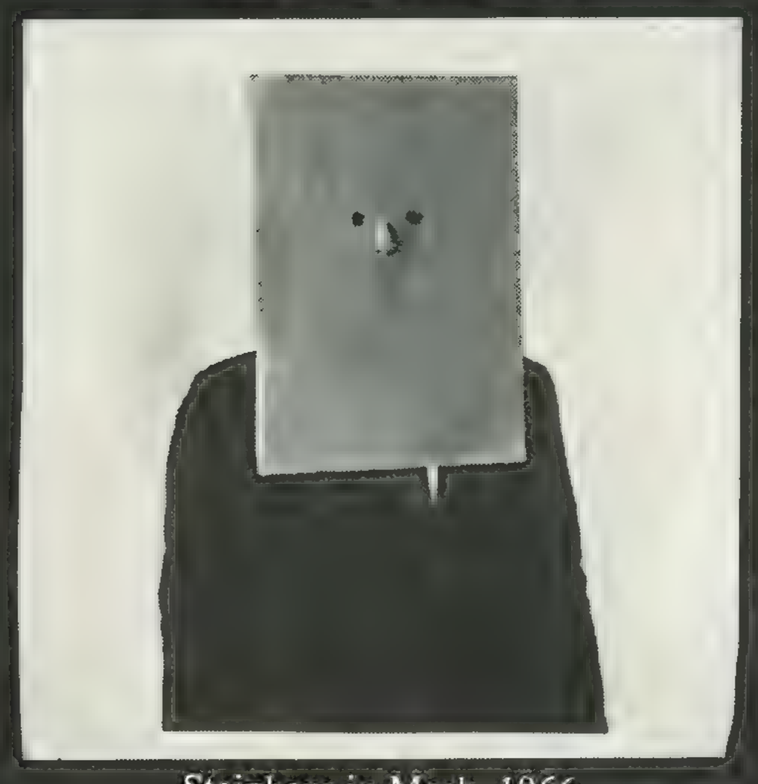
New York Child, 1949



David Smith, 1964



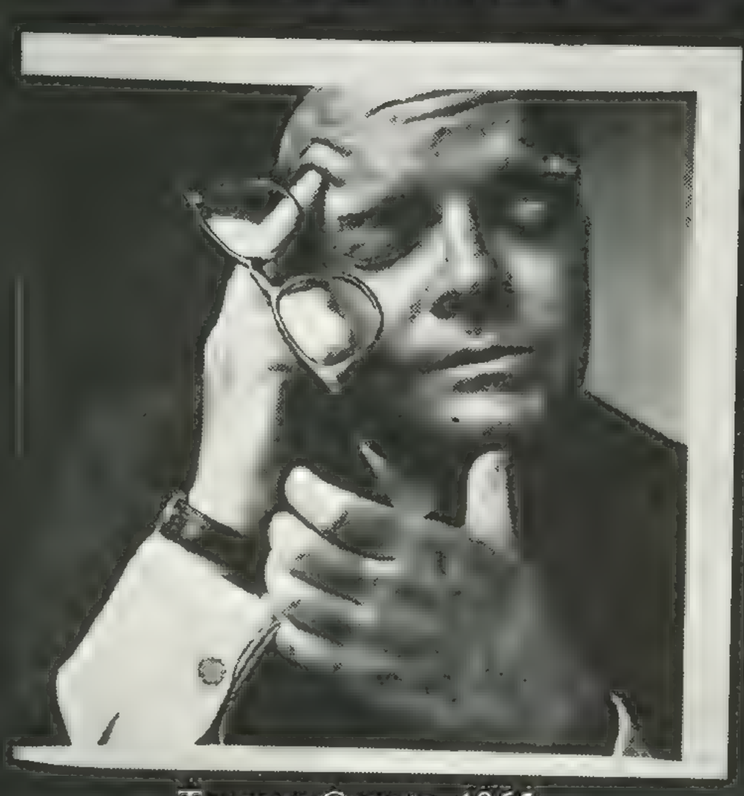
Morocco Guedras, 1971



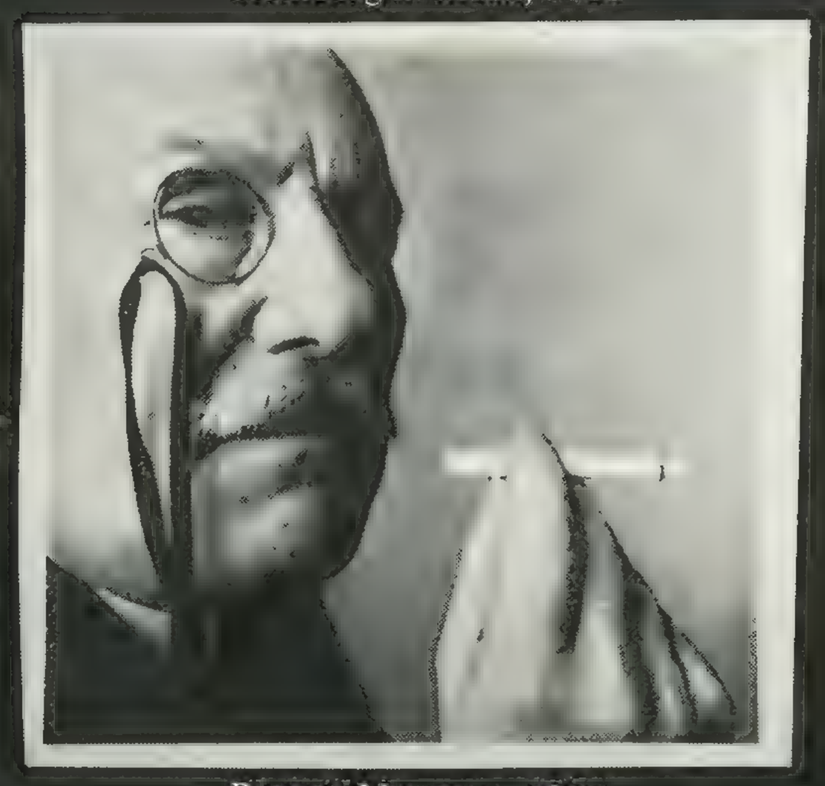
Steinberg in Mask, 1966



Nude, 1950



Truman Capote, 1965



Barnett Newman, 1966



Ballet Theatre Group, 1947



Vogue Cover, 1950

Furs The Most!

If ever there was a year
to own a fur coat,
this is it! Suddenly,
fur has a new bravado,
a no-holds-barred attitude
of luxury that has
spontaneous appeal....
Everybody's dream
of a fur coat is here!



Symbol of this year's sumptuous way of handling fur, *left:* Grosvenor Canada's natural Russian silver fox coat with big kimono sleeves and a shawl collar — for all-out glamour, this is the one to beat! About $11,000. Bonwit Teller, N.Y. and Chicago; Saks-Jandel; Chudik's of Birmingham, Michigan; Alaskan Fur Company, Kansas City; Roberts Brothers, San Francisco; Bullock's Wilshire; Eaton's-Eaton's Center, Toronto. Makeup, Way Bandy; hair, Marc Pipino of Pipino-Buccheri Salon.



Newest way to have a fox coat, *left:* Kasper's blue fox steamer coat, dyed an ombré woody brown—it's like snuggling into a fluffy down comforter. Kasper for Louis Milona, about $3,800. Macy's, N.Y.; Hudson's; Schlampp's, Minneapolis; Bullock's Wilshire; Bullock's North. Makeup, Sandra Linter; hair, Harry King. Fashion details, next to last page.

Furs The Most!

The most luxurious furs handled in the most dramatic ways....If money is no object and sable is your thing, you'll find the coat you want this year!



When Mary McFadden does a sable coat, *left,* you don't expect it to look like any sable you've ever seen: a long, narrow natural Russian sable coat with a high, wine-colored macramé collar and macramé belt that's slipped through a beaten-brass disk dipped in gold. (You also get a big sable sash/muffler, tied here diagonally as a bandoleer!) Mary McFadden for Jerry Sorbara, about $35,000. Georgeou Furs of White Plains, N.Y.; Bonwit Teller, Chicago.

The ultimate bathrobe, *right:* Ralph Lauren's shawl-collared, natural Golden Russian sable wrap coat — to throw over grey flannels, over anything! Ralph Lauren for Bergdorf Goodman, $22,000. . . . When you're thinking fur, think fragrance — it's a classic combination. New scent to think about: knock-'em-dead "Charles of the Ritz" — out this month. Makeup on these two pages, Sandra Linter; hair, Harry King. Fashion details, next to last page.



Penn

Geoffrey Beene's signature smock as a fur, *right*, in two shades of brown skunk, with all the famous casualness and ease—plus brown leather ties at the neck and cuffs. Geoffrey Beene for H.B.A. Furs, about $2,200. Bonwit Teller, N.Y. and Chicago; Saks-Jandel; Swanson's on the Plaza; I. Magnin. Makeup, Way Bandy; hair, Marc Pipino of Pipino-Buccheri Salon.



Penn

Furs The Most!

There are mixes of texture, mixes of coloring, new ways of patterning—fur has never been used more imaginatively

A lot of what's inventive and wonderful about fur this year, *right:* Oscar de la Renta's reversible ¾-length jacket in alternating stripes of natural raccoon and dyed opossum—fur and hide—with opossum collar and cuffs, and no closings (just gather it around you with a knotted tie!). Oscar de la Renta for Kenneth Wagner, Wagner Furs, about $1,995. Kaufmann's; Tarnopol Furs, Philadelphia; Hudson's; Bonwit Teller, Chicago; Dayton's; Swanson's on the Plaza. Makeup, Sandra Linter; hair, Harry King. Fashion details, next to last page of this issue.



THE FALL LOOK...



Arthur Elgort

Twelve pages of clothes that deliver the big fall messages — ease, softness, texture — with so much instant appeal, you know they're going to work the minute you see them!

In a year of terrific sweater-and-skirt looks, *opposite,* Anne Klein had some of the best—the big, blousing cowl-neck in deep-grape chenille, over a full challis dirndl. The softness of the outline, the mix of cozy textures—they turn the look of this kind of dressing. Donna Karan and Louis Dell'Olio for Anne Klein & Co. Sweater, acrylic-viscose-cotton, about $100. Skirt, about $138. Saks Fifth Avenue; Kaufmann's; Woodward & Lothrop; Rich's; Harzfeld's; L.S. Ayres; Sakowitz; Neusteters; I. Magnin. **Challis and mohair, and the touch of a ruffled blouse,** *left*—Kasper did a bunch of beguiling turnouts that were some of the softest takes on sportswear around. The pink polyester-wool blouse, and flower-printed rayon challis dirndl, with a dusty-pink mohair sweater-vest; about $320. Saks Fifth Avenue; G. Fox; Hutzler's; Woodward & Lothrop; Halle's; Hudson's; L.S. Ayres; Sakowitz; Neusteters; I. Magnin; Liberty House, Hawaii. Makeup on these 12 pages, by Ariella; hair, Christiaan. Accessories, next to last page.



The dress is news!

The big, soft sweaterdress, in [illegible] **deep rose** — the one-piece dress from Marty Sussman for Mollie Parnis Boutique. Let it fall wide from the gathered yoke, or gloss it with a doubled strip of leather — you couldn't be cozier! In wool/angora/nylon (Hand Fabrics), about $220. Lord & Taylor; Kaufmann's; Lillie Rubin-South and West; Halle's; Jacobson's; Stanley Korshak; L.S. Ayres; Balliet's.

The two-piece dress in a soft, chamois color, *right:* Kimberly's drawstring-waist top and easy skirt — it could be one of the first things you want for fall. In acrylic/Trevira/rabbithair, about $110. Saks Fifth Avenue; Kaufmann's; Woodward & Lothrop; Marshall Field; Harzfeld's; Neiman-Marcus; Neusteters; ZCMI. Accessories, next to last page of this issue.



Arthur Elgort



THE LOOSE NOTES...

Separates as a total look

A mohair cardigan, jersey dirndl, crêpe de Chine blouse, *left* — one of John Anthony's new soft suits in pale fawn. The luxury is in the mix of textures; the creamy monotone coloring holds it all together. Wool/mohair/nylon sweater (Chantal), polyester blouse (Stern & Stern), wool skirt (Monarch). Three pieces, about $450. Saks Fifth Avenue; Nan Duskin; Woodward & Lothrop; Montaldo's; Higbee's; Hudson's; Stanley Korshak; L.S. Ayres; Godchaux's; Balliet's; Frost Bros.; Neusteters; I. Magnin.

Separates you put together as a suit, *right*, from Harvé Benard in shades of olive wool. The shorter jacket in olive-and-red Shetland plaid; cowl-neck pull over; flannel dirndl — classics that move through any wardrobe! Jacket, about $150; skirt, about $72 (both, J.P. Stevens fabric); sweater, about $54. Bonwit Teller; Woodward & Lothrop; Montaldo's; Stanley Korshak; Dayton's; Sakowitz; Neusteters.

The two-piece "suede" suit, *far right,* from Mario Forte for Rona: a scallop-edged cranberry jacket and skirt — you soften it with a wool waist-wrap, a knotted wool muffler. In polyester/nylon/polyurethane; about $300. Lord & Taylor; G. Fox; Kaufmann's; Woodward & Lothrop; Rich's; Higbee's; L.S. Ayres; Famous-Barr; Sakowitz. Makeup, Ariella; hair, Christiaan. Accessories, next to last page of this issue.

Arthur Elgort

How soft a suit can be...

Now you can be "dressed" in a suit that's as soft as a sweater, *left*—Nat. Kaplan's airy mohair-and-silk tweed. The oatmeal-colored shirt-jacket and slim skirt, worn with a silky beige Qiana stock-tie blouse. About $260. Saks Fifth Avenue; Jacobson's; L.S. Ayres; Balliet's; Sakowitz; Frost Bros.

The suit that's all softness, *right*—a short zip-front jacket in rust suède and a rust print crêpe de Chine blouse, both ruched around the neck, over a paler russet flannel dirndl—the ease of separates, all put together for you. Frank Tignino for Mort Schrader. Polyester/wool skirt (Twinteller), acetate/nylon blouse (Bini), suede jacket. All three pieces, about $390. At Bergdorf Goodman; Nan Duskin; Woodward & Lothrop; Higbee's; Jacobson's; Stanley Korshak; Hovland-Swanson; Balliet's; Neiman-Marcus; Frost Bros.

The "seasonless" tweed suit, *far right*, from Adele Simpson, in lightweight beige/brown wool-and-silk—soft little hipbone-jacket, front-shirred skirt, beige-and-blue ruffled paisley polyester blouse—you could wear it now with a cashmere serape, slide it under a coat when the weather gets cooler. Suit (Franetta), blouse (Couleur). About $396. Bergdorf Goodman; Nan Duskin; Kaufmann's; Woodward & Lothrop; Rich's; O'Neil's; Jacobson's; Stanley Korshak; L.S.Ayres; Harzfeld's; Famous-Barr; Balliet's; Sakowitz. Accessories, next to last page this issue.

THE ODDS-ON favorite...

Arthur Elgort



The most feminine dresses in years!

The romance of sheer georgette in a deep "millefleurs" print, *far left,* designed by Eleanor Brenner in shades of rust and aubergine — floaty sleeves caught at the wrist, gathered waist, yards of soft skirt. The perfect cocktails/restaurant dancing dress! Rayon georgette, about $170. Saks Fifth Avenue; Garfinckel's; Higbee's; Hudson's; Jackson Graves; Hovland-Swanson; Famous-Barr; Balliet's.

Pretty new way to be in a blouse and skirt, *left:* Tiktiner's pleat-edged cranberry silk crêpe de Chine blouse and pleated wool challis skirt in cranberry/blue/yellow paisley, worn with a matching shawl — the kind of softness that goes from lunch to dinner. Blouse, about $220; skirt, about $260; shawl, about $65. Bergdorf Goodman; B. Forman; Kaufmann's; Nan Duskin; John Baldwin; O'Neils; Higbee's; Claire Pearone; Stanley Korshak, Balliet's; Esther Wolf; I. Magnin.

What a challis smock-dress can be!, *right* — Leslie Fay's purple paisley with a drawstring neck and flounced skirt. Wear it with the neckline pulled up and tied, unbelted over boots for day, slide it off the shoulder and sash it at night. In polyester wool, about $50. Lord & Taylor; Jordan Marsh, Boston; Kaufmann's; Woodward & Lothrop; Maas Brothers, Higbee's, Hudson's, L S. Ayres, Harzfeld's; ZCMI, I. Magnin. Accessories, next to last page of this issue

THE NEW YORK COLLECTIONS

Arthur Elgort

THE ODDS-ON.
favorites...

The new sweater-dressing

The crewneck sweater as a dress, *left,* thin and blousing, in deep-chocolate knit — John Anthony's way of combining textures: it has a pale grey crêpe de Chine bowed blouse to slide underneath. Wool/rabbithair/acrylic dress, polyester blouse (Stern & Stern); about $440. Bergdorf Goodman; Woodward & Lothrop; Godchaux's; Higbee's; Claire Pearone; Balliet's; Frost Bros.; I. Magnin.

New sweater set to own, *above:* the two-piece dress from Leonard Sunshine Knits — ruffled, drawstring top and matching skirt. In wheat-colored cashmere, to wrap with a fat woolly tie at the waist. About $200. October, Bloomingdale's; Strawbridge & Clothier; Shillito's; Hovland-Swanson; Robinson's California; Frederick & Nelson.

This year's everything sweater, *right:* the big, soft blouson — Jaeger's hooded version, with kangaroo pockets, in camel-colored wool. Wonderful over a soft suède dirndl, over jeans and boots. Sweater, Jaeger International Shops, about $125. Makeup, Ariella; hair, Christiaan. Accessories, next to last page of this issue.

Arthur Elgort

THE NEW YORK COLLECTIONS

THE NEW YORK COLLECTIONS

Chris Von Wangenheim

NIGHT CHANGES

Two designers came through the fall collections with their own flags waving — Halston and Bill Blass. Different clothes, different viewpoints, but with one strong common thread: no one has more direct influence on, or more direct connections to the customers.

Here — unmistakably — we're starting with Halston; Bill Blass, next page — both shown in their finest hours: from 6 to around midnight....

Opposite: The change at Halston — he gave a body-dimension to everything ... to his tunics, he gave it all! A.M., P.M., they were a key to the collection. Here, the luxest version: black Swakara broadtail lamb, snugged over his black satin bodysuit, satin boots (and you'd love it as well over pants, as a little jacket). Halston for Ben Kahn. About $4,000. Ben Kahn at Cartier, Saks-Jandel, Blum's-Vogue, Chicago; Woolf Brothers. Bodysuit, $250, to order at Halston Ltd.

Left: Without fail, Halston always delivers one of the great evening dresses of the year. This year's:

NIGHT CHANGES

There are women who wish every evening could look like Bill Blass's dinner-party dressing. For them (and he seems to know them all!), Blass's evenings were the prettiest part of his collection.... *This page:* The gala sweater and skirt — bare-shouldered black cashmere with a sway of knotted silk fringe at the edge, an extravagant pouf of golden-chartreuse silk satin. Amicale cashmere; Lafitte silk. About $950. Bergdorf Goodman; Nan Duskin; Woodward & Lothrop; Rich's; L.S. Ayres; Stanley Korshak; Swanson's on the Plaza; I. Magnin. *Opposite:* One of several golden evenings at Bill Blass, ranging from a little gold suit to this: slit, deep-sleeved lamé brocade so thin it's almost transparent. Therein lies the seduction. Of silk, viscose, and polyester (Gandini). About $990. To order: Saks Fifth Avenue. At Nan Duskin; Woodward & Lothrop; Higbee's; Stanley Korshak; Miss Jackson's; Neiman-Marcus; Neusteters. Hair, Marc Pipino of Pipino-Buccheri Salon; makeup, Sandra Linter. Accessories, next to last page.



Chris Von Wangenheim



It wasn't just the clothes. It was the fabrics. Shimmered, tissue-thin, often with a slight transparency, it took even gold-watchers by surprise. And delight. . . . *Left:* Just a hint of the gold at Mary McFadden — slender, knotted, with knotted ties, in featherweight silk brocade — as glorious an evening as you'd need this year, any year. (Running throughout these pages, all you'd want underneath: transparent, faintly gilded pantie-stockings. All, by Round-The-Clock.) Sormani fabric. About $715. Late October, Bonwit Teller; Nan Duskin; Hattie; Maison Blanche; Dayton's; Neiman-Marcus; Charles Gallay. . . . *Right:* The most romantic gold was at Adolfo — shot through sheer black silk chiffon, a gilded silk skirt just grazing the ankles. Lamé-striped blouse, skirt, Mayer and Fisher fabric. About $750. Saks Fifth Avenue; Montaldo's; Dayton's; Balliet's; Lou Lattimore. Accessories, next to last page. On these four pages: hair by Garren of Suga at Bergdorf Goodman; the makeup, by Ariella.

Just when you thought gold had been done to death, four designers did gold at night as if it had never happened before



Deborah Turbeville

GOLD SURPRISES



Deborah Turbeville

GOLD SURPRISES

Part of the pleasure: the textures. From brocade to mesh, there's never been a season like it

Left: On the body, this gilded silk dress from Julio blousons gently with a thin cord (or, loose, shimmers to above the ankles). Off, it folds into nothing. A dream. Of metallic-and-silk threads (Yves Gonnet). About $1,190. Bergdorf Goodman; Nan Duskin; Ultimo; Lou Lattimore; Sakowitz; Capriccio. . . . *Right:* Who else would do golden Glen plaid chiffon!?! — Bill Blass's dazzle of a pyjama takes menswear to its most glamorous, most feminine, most! With the softest sheer gold-mesh blouse. . . . Rayon/metallic chiffon by Pomezia; rayon/polyester mesh, Yves Gonnet. About $1,300. Bonwit Teller; Nan Duskin; Woodward & Lothrop; Marshall Field; L.S. Ayres; Balliet's; Neusteters; I. Magnin. Accessories, next to last page.



IN for dinner

On these pages, the level of dressing most women love best....When it's dinner at somebody's house and you want to look special, there are things to wear this year that you haven't worn before—softer, prettier...and the fabrics are a dream!



Where you would have thought black velvet pantsuit,
[illegible]e—the softness of Anne Klein's little scallop-edged lilac suède jacket with taupe embroidery, taupe georgette blouse, and narrowing taupe wool-crêpe pants gathered in front. [illegible] about $270; polyester blouse, about $18; pants, about $105. Saks Fifth Avenue, N.Y.; Kaufmann's Woodward & Lothrop; Nicol's Shillito's Stroum's Higbee's Hartzfeld's Famous-Barr; Bailey's, Needham's, Dey's, Hudson's. Makeup, Sandra Linter.

Instead of a pajama [illegible]—Kasper's long, unbelted sailing smock of a dress in champagne hammered satin, with an elasticized neckline and full sleeves caught at the wrist. Soft, super-easy—the way you want to be when everybody's coming to your house. Kasper for Joan Leslie, in rayon/acetate/nylon, about $150. Lord & Taylor; Kaufmann's; Woodward & Lothrop; Higbee's; Hudson's; Dayton's; Sakowitz; Neusteters. Makeup, Way Bandy; hair on these 6 pages, Harry King. Accessories, next to last page of this issue.

Bob Richardson



There is a dress, and a shirt-and-pants—what changes the mood is the fabric... there's a new decorative spirit to dressing at-home

IN for dinner

The-what-could-be-simpler dress, *left*—Richilene's smock, easy as day, but in a luxurious fabric: satin stripes and gold-metallic plaid on champagne silk georgette with streamery ties to wrap or bow at the neck. About $360. Elizabeth Arden Salons; Nan Duskin; Saks-Jandel; Stanley Korshak; Sim, Burr & Fuller; Sakowitz. Makeup, Kay Daniels.

If your P.M. look has been grey flannels and a silk shirt—the shirt-and-pants with the dazzle of almost anything you can think of, *right:* John Anthony's champagne silk shirt, all thin gold Lurex stripes and a wrap-and-tie collar, over cream-colored satin pants. Silk-and-metallic shirt, and silk pants (Lafitte fabrics), about $740. Bergdorf Goodman; Nan Duskin; Woodward & Lothrop; Jacobson's; Stanley Korshak; Dayton's. Makeup, Sandra Linter; hair, Harry King. Accessories, next to last page of this issue.





The big slide
of a dress...
the soft blouse
and soft-waist
pants...the
oversized sweater—
all of these
things are
changing the look
of at-home
dressing for fall

IN for dinner

The most modern way to be at night, *left:* the big dress—Julio's deeply slit slide of silk georgette in a foulard-y green/blue/black print—to blouse with a matching scarf, hip-wrapped à la calypso. Royal Woolens. About $800. Elizabeth Arden Salons; Nan Duskin; Balliet's; Neusteters; I. Magnin. Makeup, Sandra Linter.
If you love being in a shirt and pants, *above,* there's a newer—softer—way to do it: Cathy Hardwick's taupe silk broadcloth—the deep collared, ruffle-edged blouse tucked into drawstring-waisted pants narrowing on the leg. Blouse, of Threadtex, about $90. Lord & Taylor; Hudson's; Glasgow, Springfield, Missouri; Bullock's.
Great way to be in a sweater at night, *right:* the big, blousing chenille crewneck in pale banana-and-grey stripes, over silky, grey pull-on pants . . . super at-home dressing because it curls up anywhere! Robert-David Morton. Rayon/Orlon sweater and Qiana pants (Rosewood), about $120. Jeane Eddy; Montaldo's; Jacobson's; Jackson Graves; ZCMI. Makeup, on this page, Way Bandy. Hair, both pages, Harry King. Accessories, next to last page.

Bob Richardson

SELF-STARTER FOOD

Newest energy-adder: the "live green" of sprouts, food that grows itself without soil or toil. Here, three sproutarian views

grow

By Judith Stern, Sc.D.

"Wanted! A vegetable that will grow in any climate, will rival meat in nutritive value, will mature in three to five days, may be planted any day of the year, will require neither soil nor sunshine, will rival tomatoes in vitamin C, will be free of waste in preparation and can be cooked with little fuel and as quickly as a . . . chop." This quote is from an article written over thirty years ago by Dr. Clive M. McKay, professor of nutrition at Cornell University. He was writing about soybean sprouts.

It is hard to have a sprout crop failure, even the blackest thumb succeeds. Sprouts are a dieter's delight, lots of bulk and few calories. Even nutritionists applaud. Sprouting seeds increases their nutrient content (see table, page 388). In mung beans, vitamin C is too low to measure; sprouting increases the vitamin C levels to 38 mg, and you need only 45 mg a day for good health. Sprouting alfalfa seeds jump their niacin content eightfold.

How to buy seeds for sprouting

You are probably familiar with alfalfa sprouts and mung-bean sprouts, called just "bean sprouts," sold at your local supermarket. You can buy the more common variety of seeds in grocery and health-food stores. See page 388 for a partial list of mail-order companies. Be sure the seeds you use have not been treated chemically for planting.

How to sprout sprouts

There basically are two kinds of sprouts: the ones you eat when they form small green leaves—such as alfalfa, cress, mustard, and radish—and the larger ones you eat before the leaves open or turn green—such as fenugreek, lentils, mung beans, wheat, and rye.

To sprout alfalfa seeds, my favorite, place 2 tablespoons of seeds in a quart jar. Cover with water. Secure cheesecloth over the top with a rubber band. Soak seeds

(Continued on page 388)

cook

By Arthur Gold and Robert Fizdale

Sprouts are sprouting out all over. What always seemed an exotic crunch in Chop Suey and Egg Foo Yung is now available to all at supermarkets and health-food stores everywhere. Along with pizza, pita bread, Szechuan pepper oil, bagels, sour cream, and Greek salad, Americans, with their wonderfully open hospitality, have taken sprouts into their homes.

The first time we tasted sprouts was at Dainty's Health Food Bar, long since gone, on New York's East Side. There were three amusing reasons for lunching at Dainty's—the clients, the waitress, and the sprouts.

The only waitress was a supremely refined creature with small piercing eyes precariously close together and a thin Modigliani nose that darted in one direction and then wittily veered off in another. She wore a wondrously black lacquered wig at a rakish angle and trudged about in shoes as large as hydroplanes.

We took Bea Lillie to Dainty's once. After studying the waitress with an actress's eye for detail and downing three glasses of yeast-fortified carrot juice, Bea vowed she would never darken the door of Le Pavillon again if only the "adorable Dainty's would get a liquor license."

But back to sprouts. One day, our waitress asked in her most dulcet tones, "Would you care to try a sprout sandwich, dearie? It's irresistible with our lovely Calm an. Get It Herbal Tea."

A sprout sandwich!

Irresistible?

But the sibylline creature was right. The sandwich *was* delicious. The next day, with a glance as seductive as Cleopatra's when she offered Antony a priceless pearl dissolved in wine, she suggested a sprout omelet. After gobbling that up, we knew we were hooked for good.

From that fateful day, we've been experimenting with sprouts. Some of the resulting recipes start on page 166.

enjoy

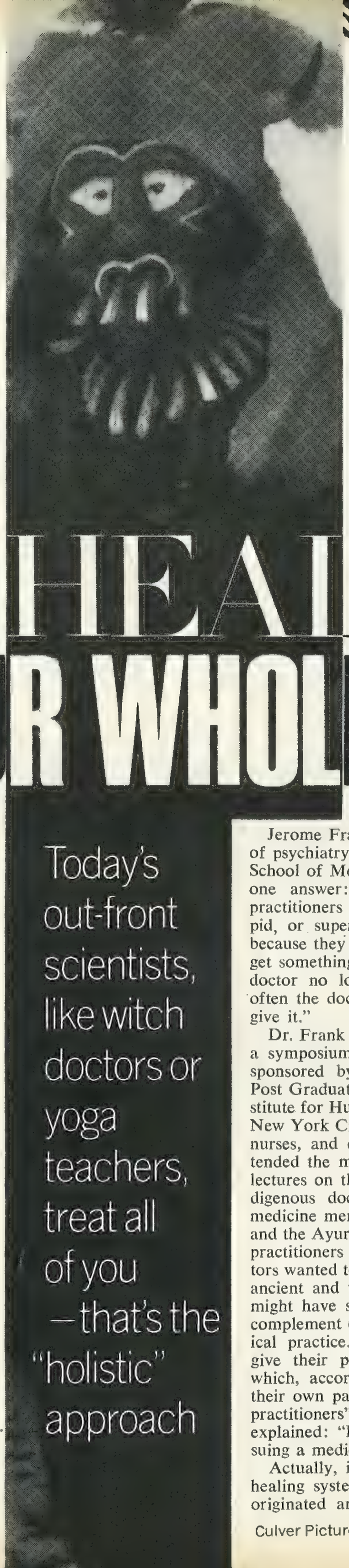
By Blair Sabol

So you thought banquets had to start with caviar and end with cashews and cost a neat $100 a plate. Here's one that's just as tasty and in some ways more nutritious, only it's from sprouts to nuts and all for a mere 25 cents a giant bowlful.

Start with a Chlorophyll Cocktail (no, not a mouthwash), a zesty cool drink made from juiced wheat grass and a dash of kelp (no salt at this eating event). From there it's small cups of sprout chowder—made from liquefied raw corn, mung-bean sprouts, and sunflower seeds. Salads galore, and it's up to you: A spinach salad with raw onion, tofu and adzuki bean sprouts . . . or a Genesis Salad, made strictly from herbal leaves—sorrel, comfrey, rose petals,

(Continued on page 388)

Active jungle (right) is Irving Penn's camera-eye view of mung beans, sprouted and drying off with a Martex towel. Nutritional values shoot up when seeds sprout their way into our menus.



HEALTH FOR YOUR WHOLE LIFE

By Ellen Switzer

The word "health" shares its root meaning with "hale," "hearty," "holy," "heal," and "whole"; but modern medicine has moved a long way from these concepts. Today's physician tends to deal with the treatment of disease rather than with the maintenance of health. What's more, medical specialists have divided our bodies into separate areas of concern; the liver, the bones, the lower gastrointestinal tract, the lungs, the heart. Although we know that what's going on in our minds affects what's happening to our bodies, an entirely different and separate group of professionals deals with the problems our emotions cause. As a result, very few physicians today make an appointment with the *whole* person.

This is the opinion of a group of physicians, psychologists, public-health specialists, and other scientists who have come to look at today's Western medical practice as a valuable but incomplete approach to health. They emphasize a concept that is as old as a cave man's painting and as new as tomorrow's medical journal: a holistic approach to medicine.

What do these people mean by "holistic"? The word has been adopted with enthusiasm by various cultists: food faddists, psychic healers, gurus, swamis, astrologers, etc., and by some with pseudoscientific theories that ignore such basic physiological facts as the circulation of blood. The term "holistic" in some circles has achieved an unfortunate aura of quackery, but that's definitely not what reputable scientists who use "holistic" have in mind. The advocate of a holistic approach to health care would like to get back to some of those root concepts: to consider the *whole* man or woman before he or she becomes a patient, as well as after, and to be sensitive to social and emotional factors as well as to the strictly physical ones.

Many of these scientists are convinced that Western medicine is becoming too impersonal, too dependent on complicated technology; and they want to get back to a more patient-oriented approach. Also, these scientists have seen the handwriting on the wall. Americans, who have repeatedly been assured that they receive the best health care in the world, are becoming restive. As the cost of medical care increases (last year it reached almost 10 percent of our gross national product), consumers are more critical than ever of the medical establishment. Their dissatisfaction expresses itself in a variety of ways that seem, naturally enough, threatening to physicians: the growing number of medical malpractice suits, the following acquired by various kinds of faith healers (President Carter's sister, Ruth Stapleton, is just one example), the popularity of such devastatingly critical books as Ivan Illich's *Medical Nemesis,* and the proliferation of nonprofessional health collectives, especially those directed at young people. Doctors who are watching their patients become angry, confused, and hostile want to know what's happening.

Today's out-front scientists, like witch doctors or yoga teachers, treat all of you —that's the "holistic" approach

Jerome Frank, M.D., emeritus professor of psychiatry at Johns Hopkins University School of Medicine in Baltimore, provides one answer: "People don't visit fringe practitioners because they are gullible, stupid, or superstitious," he said. "They go because they think and hope that they can get something from him (or her) that the doctor no longer gives. They are right: often the doctor does not even pretend to give it."

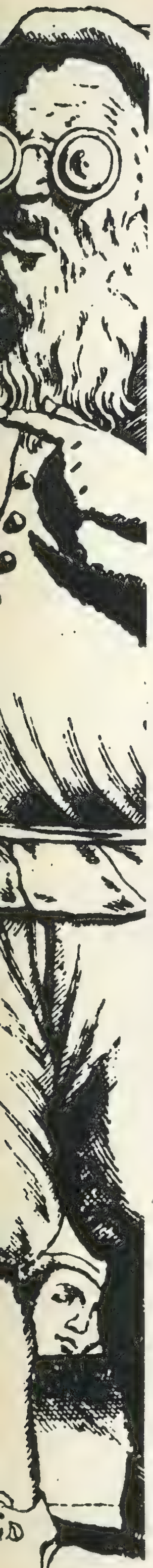
Dr. Frank was one of the participants in a symposium on health and healing, cosponsored by the New York University Post Graduate Medical School and the Institute for Human Knowledge last spring in New York City. More than 750 physicians, nurses, and other health professionals attended the meetings and heard a series of lectures on the work of the "barefoot" indigenous doctors of China, the Navaho medicine men of the American Southwest, and the Ayurvedic System and Hatha Yoga practitioners of India. The American doctors wanted to know whether some of these ancient and traditional systems of healing might have something to offer that could complement (not replace) our current medical practice. Were these healers able to give their patients that "something" for which, according to Dr. Frank, some of their own patients were turning to "fringe practitioners"? Or, as one Arizona surgeon explained: "I've never heard of an Indian suing a medicine man."

Actually, it turned out that all of these healing systems, regardless of where they originated and where they are practiced,



Snake therapy (above) is still discredited, but medical doctors are beginning to adopt some of the whole-life techniques of an Iroquois medicine-man dancer (left) or yoga practitioner (right).

Culver Pictures



have a great deal in common. They inspire faith in their patients. They assure the patient that not only the healer, the family, and the tribe but even the gods and/or spirits care about his or her recovery. They involve the patients in their own health care. If things in the patients' environments are hindering their recovery, the healers attempt to change those factors. All in all, the kind of healing practiced in more primitive societies meets the definition of a holistic approach to medicine very well.

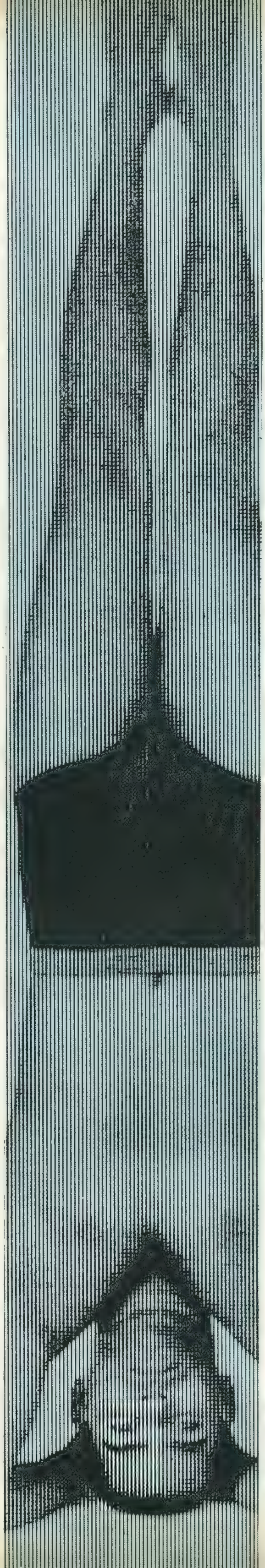
"All practitioners of nonmedical healing, who, incidentally, minister to many more sufferers throughout the world than do physicians, see illness as a disorder of the total person, involving not only the patient's body but his image of himself and his relation to the group," said Dr. Frank. "Instead of emphasizing the conquest of disease, they focus on stimulating and strengthening the patient's natural healing powers. This is done by establishing a strong emotional relationship between the patient and the healer. It's really what the old family doctor meant when he talked about doctor-patient relationship. Because of our complicated technology, or increased specialization of care, we have come more and more to ignore this important factor in health care. The nonmedical healer never ignores it . . . he banks on it almost totally."

Let's look at the Navaho medicine man who still practices his traditional healing ceremonies, called "chants" and "sings." He views the patient in the context of his family and tribe. To get a patient well, the medicine man involves as many relatives, friends, and tribal members as possible. Donald F. Sandner, M.D., a psychiatrist and training analyst at the C. G. Jung Institute in San Francisco, over the past ten years has done extensive field studies with Navaho medicine men. He points out that hundreds, sometimes thousands, of tribesmen sing and dance for several days and nights to heal just *one* of their members. Certain skills are available to just the medicine man, such as deciding which particular god must be called upon to heal a certain illness; but everyone in the tribe has a responsibility to help. And the patient cannot be passive and uninvolved; for instance, he or she must provide the feast that precedes the healing ceremony. If that's physically not possible, the relatives must take over.

If the ceremonies do nothing else but remind patients that they are important, that their welfare is the concern of the whole tribe, they have already accomplished a great deal. Dr. Sandner is well aware of the fact that the patient of today's modern American physician often feels isolated, disregarded, and, perhaps, guilty. "We have a way of making a sick person feel responsible for the inconvenience he or she is causing the rest of us," he said. "Obviously, this approach only adds to the pain and disability of sickness." The Navaho rituals take the opposite tack. The gods are responsible for illness and the whole tribe will attempt to persuade them to lift their curse from the innocent patient.

Incidentally, the efforts of the Navaho medicine man are by no means free. They charge their patients a fee, just as a regular physician would. And the most revered medicine men get the highest fees. Also, the medicine man is only too aware of the fact that he cannot substitute his kind of healing for the art of the surgeon or the internist. "Medicine men cheerfully refer patients with gallbladder problems, appendicitis, etc., to the nearest reservation hospital," Dr. Sandner said. "They tell the patient: 'The doctors there will take the first steps to help you get better. After the operation, come back to see me and I will then heal you completely.' And, of course, they do. Their songs, dances, and sand paintings help to relieve the patient of the feelings of depression and dependence that so many of us have after a serious illness."

The Bettmann Archive.



In China, a whole spectrum of healing and curing methods and personnel are available to the patient, according to Arthur M. Kleinman, M.D., head of the division of social and cross cultural psychiatry at the University of Washington School of Medicine in Seattle and coeditor of the book *Medicine in Chinese Cultures.* Patients tend to select the type of practitioner they feel they need, according to the type of problem that seems to be bothering them. For a child who seems to cry a great deal with no other discernible symptoms, for instance, they visit a shaman who uses various herbs and incantations to cure the youngster of "fright" . . . the Chinese definition of the kind of generalized restlessness and crankiness that seems to make young babies and their parents miserable. Perhaps it's the fact that, after the child is treated, the parent feels more secure; but, according to Dr. Kleinman, the practitioners seem to be amazingly effective. Another kind of practitioner is the shaman who has his office on a street corner. He too deals in spells, reassurance and depends on the faith that the patient has in his ability to help. But Chinese shamans, like Navaho medicine men, have a way of referring the seriously physically ill to other, more specialized resources. "I know the kind of person whom I can't help," one shaman told Dr. Kleinman. "I don't try to treat him. I send him to someone else."

Besides the semireligious, magical healers, there are specialists in both Western and Chinese medicine available. Both provide their own kind of specialized care, but the Western-trained physician is most highly respected. A medical school in Taiwan once attempted to give both kinds of training to would-be physicians, but gave up the effort when it was found that many of the doctors using the ancient Chinese methods wanted to take just a few courses to qualify as "Western-trained" physicians.

Dr. Kleinman in discussing Chinese medical practice, differentiates between "curing" and "healing," "disease" and "illness." There are many chronic pathological conditions that cannot be cured, but the patient can still be healed if the symbolic and psychosocial aspects of his problems are taken into consideration. "All disease involves some illness . . . besides the physical symptoms the patient feels, there are emotional components which must be taken seriously. If they are, the patient can often be made to feel a great deal better, even if there is no visible improvement in his or her physical condition," Dr. Kleinman says. "So, the Chinese patient may avail himself of all the technological methods used by the Western-trained doctor and still visit a traditional practitioner who provides the reassurance, concern, and personal attention that the Western-trained doctor may not have the time or inclination to give."

In India, too, many people decide to visit a variety of healers, depending on the type

(Continued on page 379)

Taken from THE COMPLETE ILLUSTRATED BOOK OF YOGA by Swami Vishnudevananda. Copyright © 1960 by The Julian Press, Inc. Used by permission of Crown Publishers, Inc.

POOLING THEIR TALENTS:

Two on-the-move relax, soak up new energy in indoor water gardens, here and next two pages

DIANE VON FURSTENBERG'S Total-Spa Bathroom

Fashion/cosmetics designer Diane Von Furstenberg talks about her bath/beauty regime with Françoise de la Renta, who designed this duplex spa-bath

"You need the machine you are using all week and that is your BODY, so you really have to recharge it . . ." and that is what Diane Von Furstenberg does every weekend at her country house in a duplex bathroom she calls her total salvation. "You clean your body and you clear your head; you get in touch with nature, seasons, real values, and what seemed so important during the week eases a little . . . your mind is resting . . . you reorganize."

To be able to have this regular weekend cure, Diane used her space to create what for her was most important—a very big bathroom. Stripped and totally transformed, the garage part of her old house became her private spa. Filled with sunshine coming through the French doors, the room has white lacquered wall paneling, black beams, and the luxury of a very high ceiling—barn-roofed. A large lacquered-wood-encased bathtub and the Jacuzzi are the only visible "accessories" of this super-private spa; concealed are the sauna, steam shower, linen closet, refrigerator, and kitchenette. In this retreat, Diane takes care of her body, her face, her skin, does her daily exercises, rests in the Jacuzzi, and "cleans her mind," as she says.

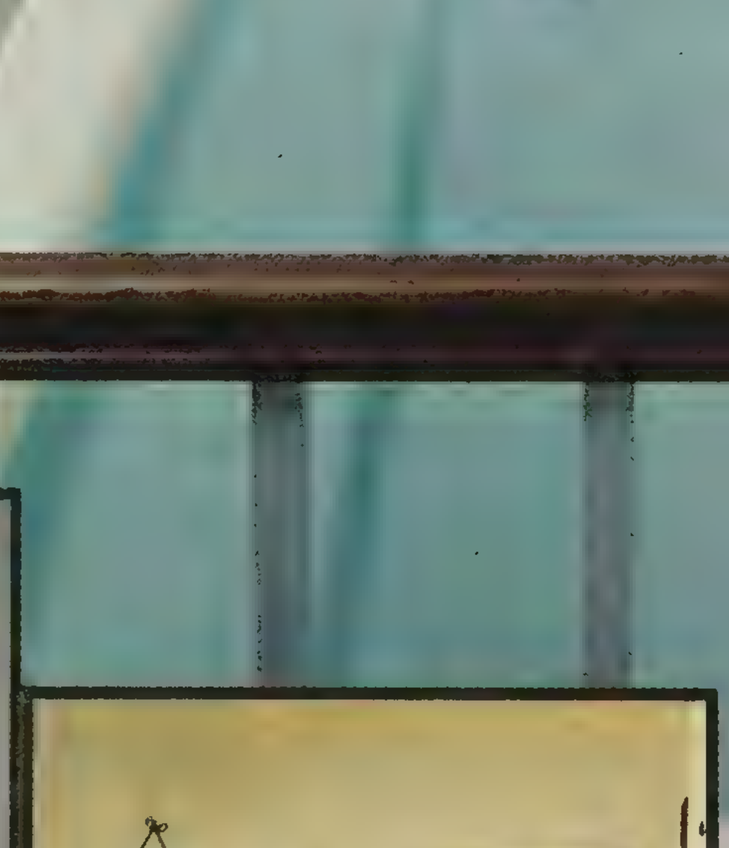
This duplex bathroom has total privacy for Diane on the second level, where a curtained marble basin, upholstered chairs, and ruffled lampshades give a feminine atmosphere—not forgetting a telephone, a pretty mahogany framed mirror, and a pink Art Nouveau vase of flowers. This is Diane.—FRANÇOISE DE LA RENTA

Fitness Spot: Photographed here, Diane Von Furstenberg (in her new naturally frizzy hair look) doing her three-minute A.M. *limber-up routine: two stretches, one exercise for legs. Stretch 1 (for how-to, see top three pictures, right): Standing straight and up on toes, slowly crouch down (keep arms outstretched). Then slowly stretch up as high as you can (arms go up with you until they're overhead). Do one minute. . . . Three variations of Stretch 2 (bottom three pictures): Standing straight with one or both arms overhead, bend at the waist from side to side. Do one minute. . . . The only "exercise" Diane does—and great for legs: bicycling in the air, left. Do one minute every day (but check with your doctor first)—your legs will look terrific!*



Susan Wood

In a soaring barnlike space, Diane Von Furstenberg can lie in her large, lacquered wood-encased white bathtub, "the biggest we could find" (rear, plants at corners), and savor the countryside through French doors. Diane's children, Tatiana and Alexandre, and guests also splash about in the Jacuzzi (foreground) or bake in the sauna (not shown). On the wall hang portraits of Diane by Michaele Vollbracht. Staircase leads up to "ante-bathroom."



Insets: Diane's "ante-bathroom," on mid-level between her bedroom and the big bathroom, has telephone and comfortable chairs; with toilet and bidet prettily curtained with green and white chintz, space doubles as a dressing room and private office. Diane brought the floral painting and boxes around the basin back from a recent trip to Japan. Pretty-smelling beauty must-haves include a few of her own products: Tatiana-scented Body Shampoo, Bath Oil, and Body Powder.

Norman McGrath

LOWELL NESBITT'S Plus-Planted Swimroom

Painter dives from work to water play—without leaving his leafy indoor garden space

Artist Lowell Nesbitt found eighteen thousand square feet of raw space in an 1850 New York police stable irresistible for both creating and hanging his large canvases. Although he works seven days a week, Lowell also provided himself the relaxer of an indoor swimming pool, surrounded it with a crescendo greenhouse. "The exotic lushness of plants everywhere is part of my effort to make New York City into a country place as well as a city working place," Lowell said. "The plants sort of refuel me." On the ground floor of a covered, skylit, twenty-five-foot-square atrium three floors high (*right*), Lowell swims every morning before breakfast in what has been described as "the largest indoor pool in any residential space in the country." Norfolk Island pines surround pool on quarry-tile floors ("Thanks to the first floor's being tile, we can water with the hose all the way down four levels from the greenhouse"); spider plants, philodendra fringe balconies.



Below: The original plank floors, brick walls, and cast-iron columns, retained by architect Edward E. Knowles when he renovated the stable, make a strong, natural-looking background for the greenery. "This house was never meant to be an elegant palace," Lowell—shown with his Rottweiler dog, Echo—said. "It was meant to be a free-wheeling studio for an artist who works on a large scale. Its grandeur is its scale."

Karen Radkai

casual COUNTRY...

from a nip in the air to a blizzard, there's a

The jacket with all the casual/cold-weather answers, *left: Halston's shearling-lined fake suède–the perfect over-pants length for driving, bench-warming, just walking around. Halston Originals. About $700. October, at Halston Ltd.*

The little quilted shirt of a coat, *right, in chutney-brown Ultrasuede. The quilting means it's that much cozier – and soft enough to gather in with a piece of leather and rope. Ultrasuede Fabric by Springs Mills. Don Breitinger for Harold Levine, about $440. Bonwit Teller; G. Fox; Nan Duskin; Woodward & Lothrop; Montaldo's; Lillie Rubin-South and West; Stanley Korshak.*

This year's soft take on a pantsuit, in a this-year mix of textures, *far right – Roberta di Camerino's grey Shetland sweater-jacket, vest-fronted with supplest brown oil-box calf, over matching pants. Jacket, about $275; pants, about $390. At Roberta di Camerino. Hair, Garren of Suga at Bergdof Goodman and Alice Deacy for Xavier, New York. Makeup, Ariella and Sandra Linter. Accessories, next to last page.*

Guy Le Baube

wonderful covering—warm and cozy



casual

COUNTRY... the tops-and-bottoms life

Guy Le Baube

The most country-casual way *with a jacket and skirt now, far left—Perry Ellis's unlined russet wool tweed jacket, loose and lanky as a man's shirt, and so soft you can roll up the sleeves; his russet/brown checked brushed cotton dirndl; stone-grey cotton shirt . . . and the warming layer of a grey cotton T-shirt that he put under all. Portfolio by Perry Ellis. Jacket, about $110; skirt, about $50; shirt, about $32. Lord & Taylor; Joseph Horne; Hattie; Neiman-Marcus; I. Magnin.*

Easiest way to dress in pieces, *left: the look that's all pulled-together for you—the short jacket in off-white corduroy, the gored skirt of beige wool tweed, the silky beige polyester-and-cotton shirt. Don Sayres for Gamut, about $210. At Saks Fifth Avenue; Woodward & Lothrop; Montaldo's Lillie Rubin-South and West; Shillito's; Halle's; Hudson's; Jackson Graves; Harzfeld's; Stix, Baer & Fuller; Balliet's; Sakowitz; Frost Bros.; Neusteters; Liberty House, Hawaii.*

To own at least one of, *far left: the soft blouson sweater—this in sand, with a drawstring neckline; matching flannel-knit pants. Givenchy Sport Orlon/acrylic sweater, about $40; polyester/wool pants, about $50. Bergdorf Goodman; Jacobson's; Jackson Graves; Bullock's.*

A lot of what good casual *dressing is about this fall, left, is in this kind of texture and coloring—the "fleece"-lined camel corduroy vest and matching culotte, the tweedy brown/cream wool turtleneck. Schrader Sport. Cotton/polyester vest, about $132; culotte, about $88; turtleneck, about $72. Rich's; Hudson's; Bullock's Wilshire.*

The sweater-and-skirt look, *below: the big heavy-knit sweater, the soft full skirt—here the mohair cowl neck in a mix of rust/beige/white over a dirndl in rust wool hopsacking. Stanley Blacker sweater, about $190; skirt, about $100. Bloomingdale's; Woodward & Lothrop; Lillie Rubin-South and West; Bullock's. Hair, Alice Deacy for Xavier New York; makeup, Ariella and Sandra Linter. Accessories, next to last page.*

Money

RACEHORSE ...a fast profit?

Investing in a horse brings certain satisfactions, including possible big wins or tax-deductible losses

By William Flanagan

Owning your own racehorse is admittedly a risky investment—but one that can pay more than cash dividends. The sport of kings offers a unique blend of excitement, social cachet, and fierce but congenial competition—and, if you work it right, Uncle Sam picks up part of your tab. Small wonder that the sport is attracting growing numbers of horse buyers each year. Some spend six or even seven figures the first time out on a single Thoroughbred; others just a few thousand on the winner of a claiming race. Some, like the Taylor and Hill families who own Seattle Slew, make fortunes.

Make no mistake about it, though. Experienced rail watchers insist that only two kinds of people make money on horses—jockeys and mounted policemen. So don't squander your nest egg on a horse—it is a gamble.

Rex Potter, a noted Lexington, Kentucky, accountant who specializes in doing tax returns for horse owners, noted that "In racing, you need luck and clairvoyance to make money. There are over forty thousand horses now racing. If all won their fair share of purses, all the owners would wind up losers."

Still, the exhilaration of watching your horse race while you sit in an owner's box is compensation enough for many owners—especially if the horse comes in a winner once in a while. Depending upon your budget, and the amount of time and effort you want to put into racing, there are three basic ways to buy a Thoroughbred.

The simplest way to invest is to buy an established horse at one of the many auctions that are held around the country or in a claiming race. But this can be tricky business—after all, you are buying a horse another owner does not want for some reason. It is like buying a used car. You need a very savvy trainer—just as it helps to have the advice of a good mechanic when you buy used wheels. You can invest as little as a couple of thousand dollars in a claiming horse, or in a Thoroughbred sold at auction. But it is a crapshoot.

"Instead of going to Saks Fifth Avenue, new people often go to the Thoroughbred junkyard where they hope to acquire a Seattle Slew or a Secretariat," noted W. Cothran Campbell, who heads the Dogwood Farm in Atlanta. "It can't be done.

"Most newcomers are hustled into the sport by buying ordinary claiming horses who have been wrung out dry so many times that the prospect of their developing into stakes horses is one in a million. Cinderella horses are few and far between. Usually, the claiming horses are misrepresented, crippled, or very slow. They'd have a tough time trudging to the poorhouse, where they guide their new owners," he adds.

A less risky way of getting into big-time racing in a hurry is to buy a yearling (one-year-old horse) with good bloodlines. But this can be very expensive; and, again, there are no guarantees.

Mainly on the basis of bloodlines and configuration, yearlings can command—as did some of Secretariat's colts—up to $1 million. Yet they can pay off. Several years ago, for example, one buyer paid the then-record sum of $250,000 for a colt he decided to call Majestic Prince (another of the advantages of buying a yearling is that you get to name it). The horse went on to win $414,200 in purses and brought in $1.8 million more when sold for stud.

But breeding isn't foolproof, of course. That same owner paid $510,000 for another well-bred colt he dubbed Crowned Prince, which never won a major stakes race. And the horse had the same sire and dam as Majestic Prince (a good stud will sire up to a dozen horses a year).

And, of course, some yearlings with apparently mediocre bloodlines can be standouts. Canoñero II, the 1971 Derby winner, sold at auction at Keeneland, Kentucky, for $1200. The horse won a total of $325-010 in purses and fetched another $1.8 million when retired.

There are two principal auction agencies holding auctions all over the country—Keeneland, with five major auctions each year, and Fasig-Tipton, based at Elmont, Long Island, which holds about thirty. All kinds of horses are sold at these auctions, but the two premier auctions are the yearling sales, normally held in the summer at Keeneland and at Saratoga, New York.

These auctions are no-nonsense affairs, and seats are reserved for bona fide prospective buyers. You have to contact the auctioneers well in advance for a catalogue of horses to be sold. Horses can be examined by your trainer and veterinarian a few days prior to the auctions. And major stables advertise their offerings in publications such as *Spur*, the official publication of the Virginia Thoroughbred Association.

A little wiggle of your program at the auction can find you the proud owner of a Thoroughbred; and, if you have a good trainer and the horse is right, you are on your way to the winner's circle.

Recently, groups of people who realize that you often have to pay high prices for the best horseflesh have banded together to form syndicates to purchase one or more horses. Some forty investors, for example, put up $3500 each to buy Fabulous Pleasure, sired by What a Pleasure and trained by LeRoy Jolley, trainer of both Foolish Pleasure and Honest Pleasure.

Cothran Campbell is one stable owner who puts together such syndicates. He operates a Thoroughbred nursery and training center in Greenville, Georgia, and several racing stables campaigning in New York, New Jersey, Florida, Pennsylvania, Maryland, Delaware, and Illinois.

"All Dogwood Stable horses are owned by small groups," Campbell said. "Usually, from five to seven. Our aim is to permit owners to become involved with quality horses while limiting their financial exposure."

Campbell's syndicate members usually put up about $10,000 each, although other groups sell more memberships and require less initial investment. Usually, the partners have no liability beyond the amount initially invested. The manager of the syndicate marks up the original purchase price to cover his own expenses of training, feeding, etc.

What if your horse is a loser? Here's where the IRS comes in. You can deduct the costs of training and racing your horse from other income, provided you prove that you are into racing as a business.

"You want to prove that it is not just a hobby," says Rex Potter. "If it is only a hobby, you can deduct your losses only to the extent of your winnings. The IRS rule of thumb is to show a profit two years out of seven."

And how about disposing of your loser? You can sell the horse at a routine auction.

"That's why I like a filly with good bloodlines," said Campbell. "Even if she doesn't race well, she still has value for breeding purposes." ▽

WHOLE-LIFE HEALTH

(Continued from page 369)

of illness from which they are suffering. For acute conditions requiring surgery or other kinds of drastic physical intervention, a middle- or upper-class Indian would almost certainly choose a Western-trained physician. But for chronic, debilitating ills he might well turn to an Ayurvedic System or Yoga practitioner. And, according to Peter Brent, a British author who has studied the medical practices and beliefs of Indian healers, some of the traditional methods turn out to be amazingly effective.

All disease involves some amount of emotional illness

East Indian healers are concerned with the inner balance of the patient and the promotion of health, rather than the removal of specific diseases. According to Brent, they use some herb medicines, but their principal efforts are directed at changing the patient's lifestyle, diet, and other environmental factors that seem to interfere with health. They involve not only the patient but the family, and sometimes neighbors and friends, in the healing process. Where a Western physician might recommend drugs, they advise changes in the patient's eating habits, relaxation, meditation, and various forms of Yoga exercises. Brent told of one government-sponsored research project that is checking on claims that Ayurvedic healers have been able to help their diabetic patients to lower blood sugar by exercise alone.

Actually, many of the East Indian methods and herbal medicines have made their way into the standard, scientific practice of Western health care: Reserpine, an indigenous Indian herbal remedy, was the first Western tranquilizer. Western scientists noted how effective this medicine was in lowering blood pressure and calming anxious or excited patients. Reserpine is rarely used in its original form in most Western countries now, but many of the chemically synthesized medications we use for hypertension and/or anxiety are based on its natural composition.

Meditation techniques first used by religious sects also are becoming an important part of Western medicine. At the New York conference, Herbert Bensen, M.D., associate professor of medicine at Harvard Medical School and program director of the clinical research center at Beth Israel Hospital in Boston, explained that he had become interested in relaxation exercises to lower blood pressure after some of his students told him of the effect transcendental meditation seemed to have on their own physiological processes. He tried the systematic relaxation techniques on himself and later on some of his hypertensive patients. They worked. Then he developed a

(Continued on page 380)

On cultivating the vineyard for better wines.



Cultivating—which is simply the turning or loosening of the soil by mechanical means in order to control weeds and aerate the soil—might seem to some to be the most prosaic of all vineyard operations.

Yet, the truth is, we find its contribution to the production of fine wines far more complex than one might expect.

Weeds, to be sure, are undesirable. They compete with our vines for valuable nourishment and moisture in the soil.

But that is only one reason we take great care to manage an efficient and extensive cultivation program.

Frost Protection

Our experience shows that a moist, clean vineyard—one without weeds—also offers our vines measurable protection against morning frost during March, April, and early May.

Normally, during the day, the soil is warmed by the sun's rays. Then in the early hours before the following dawn, the heat that has been absorbed by the soil is released in the form of radiation, thus warming the vines above.

However, if there are weeds growing on the ground, they will shade the soil. Thus, its temperature will be cooler than if the sun were striking it directly.

Since the temperature difference between a clean vineyard and one with weeds can be as much as six degrees, and since in most instances a mere three or four degrees difference between the ground and the air is enough to protect our vines' tender young buds against frost damage, we do everything we can to keep our vineyards clean.

Our goal, of course, is to ensure that the tender buds ultimately develop into the best possible grapes for our wines.

Pest Protection

Cultivation in the early spring also helps us control insects and pests by destroying their breeding places, both above the soil and just beneath its surface.

In the Gallo vineyards, we might point out, we probably do more cultivating than normal simply because we prefer not to use herbicides when we can avoid them.

That same policy applies to the use of insecticides. We prefer natural controls.

For example, in one of our vineyards, instead of spraying to eliminate the destructive leaf hopper, we planted a number of wild blackberry bushes nearby to provide a refuge for several colonies of wasps.

The wasps then laid their eggs within the eggs of the leaf hoppers and thus prevented them from hatching.

In another case, rather than spray with an herbicide to control an obnoxious weed called puncture vines, we used weevils.

These natural enemies then burrowed into the germ of the puncture vine seeds and prevented them from sprouting.

By so protecting and nurturing our vines, we naturally improve the quality of the grapes that go into our wines.

Other Uses

We also rely on cultivation to enhance the effectiveness of our fertilization programs.

Fertilizers—except for nitrogen and boron—tend to become fixed in the surface soil. In order to be sure that these nutrients reach the roots of our vines, we disk them under the ground.

Then, too, during vineyard operations, soil often becomes compacted, a condition that could destroy the vine's fine root system.

To rectify this situation, we cultivate and loosen the soil, thus providing the roots some growing room. Proper cultivation makes stronger vines; and stronger vines make better grapes.

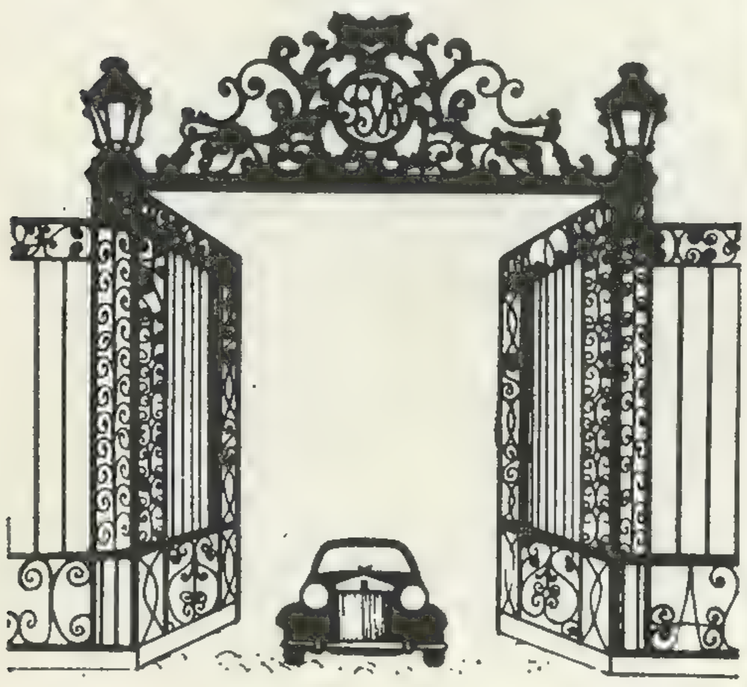
Why We Do It All

It is only by taking full advantage of all the opportunities available to us in the practice of cultivation—as in all the other facets of the art of viticulture—that we can hope to achieve our goal.

Which is, simply, to provide you with the finest wines we, or anyone else, can possibly produce.

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WHOLE-LIFE HEALTH

(Continued from page 379)

much simpler system, not dependent on gurus or mantras. In his best-selling book, *The Relaxation Response,* Dr. Bensen describes his method in one page. It's worked, under controlled conditions, for thousands of patients. He also has a rather simple explanation for the apparent effectiveness of the Ayurvedic System treatment of diabetes which apparently is fairly effective.

A combination of relaxation, exercise, and weight loss is recognized as an important step in the treatment of diabetes in Western, as well as in Eastern, medicine. It's apparent, then, that primitive and ancient healing systems, particularly those of the Far East, can contribute important benefits to Western medical practice. But what does all this mean to us, the medically sophisticated patients of American technologically oriented physicians? Do we have to wait until our doctors adopt some of these practices? Not really, all the medical experts at the New York conference agreed.

Some systems can show you how to help your body to heal itself

One of the most important contributions made by these systems, which have survived almost unchanged through centuries, is the emphasis they place on the patient for self-care and self-healing. Rene Dubos, Ph.D., professor emeritus of environmental biomedicine at The Rockefeller University in New York City and the author of many books including *The Mirage of Health,* pointed out that human beings, like other living systems, possess great powers of spontaneous recovery from illness and other traumatic experiences. "Recovery may simply involve a return to the original state through the natural development homeostatic processes," he said. "More commonly, however, it involves lasting changes resulting from the adaptive responses of the forces that disturbed the equilibrium. Self-healing can thus be a creative force in development."

Scientists, looking ahead at medical care in the year 2000, emphasize that the greatest advances in health care will probably not come "from the test tube or the clinic but from individual self-care in the form of wiser living," to quote John H. Knowles, M.D., president of the research-oriented Rockefeller Foundation. Increasingly, the responsibility for our own physical and psychological well-being will be returned to us. The physician will become the educator as well as the healer. That is, of course, what the shaman, the guru, the medicine man, and other nonmedical healers in other societies have been all along. In their own way, they always have practiced the principles of holistic health care to which today's highly specialized physicians look with admiration and hope. ▽

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IRVING PENN

(Continued from page 332)

print has been craftily overexposed. And multiple printing—superimposing two and sometimes three negatives—brings out details in highlights and deep shadows that repay hours of study. These factors may help to preserve the photographs, just as gargoyles may help to preserve the front of Notre Dame. But it's the esthetic—the will to art—that's in control. The utilitarian, functional aspect is lagniappe if not alibi. (And why should a photograph be optimally reproducible, or express reproducibility? Surely the photographer can indulge in as many artifices as the painter with his trompe l'oeil, the architect with his concealed reinforcements, the poet with his interior rhymes.)

Of course, Penn expresses his desire to preserve—to hold a glimpse—for the future in the articulations of his imagery. He makes his shapes timeless—a model's smile, a child's stare, a traffic cop's growl, each is endowed with an aura of the immutable. He stops the clocks that tick so loudly in the documents of photojournalism. The steady north light about which he speaks so eloquently is, perhaps unconsciously, a symbol of his longing for eternity—the unchanging focus, the steady beam of the polar star.

The other issue raised at the beginning of this essay concerns the photographer's apparent "reproduction of reality." It's been a popular *idée reçu* since the nineteenth century that the camera and the human eye are, somehow parallel, and that, if the photograph and the image communicated by the optic nerve are not equivalences, at least the former is a relevant model to explain the latter. After all, it was reasoned, the photo projects space in perfect one-point perspective and foreshortening—an ideal of Early Renaissance painters.

But art isn't nature and geometry isn't biology. Modern psychologists and neurologists are proposing increasingly complicated theories about how we see when we look and what mechanics inform the workings of the eye. One issue is becoming increasingly evident: the eye has almost nothing to do with the camera. The fact that both apparatuses use lenses has misled many good thinkers (even though they might have given more weight to such evidence as the great Chinese masters' indifference to one-point perspective, and the inability of certain Africans in highly developed cultures to "read" photographic images). Which brings us back to the remarkable oeuvre of Irving Penn.

More than any other photographs, it seems to me, his are functions—paradigms—of the lens. You sympathize with his emphasis on printing and developing, or making beautiful, permanent objects out of each sheet of paper. Still, structuring Penn's image are those mysterious, crystal-clear, light-gathering, space-measuring pieces of glass, set in the camera before and behind its opening and closing aperture, in front of (at varying distances) the light-sensitive film.

In many of Penn's photographs, you're made aware of the eyes of the sitter, you're under their scrutiny. Mechanical lens locks with human lenses, orb to orb. The camera gazes at the human eye with wonder and curiosity (if you'll excuse a pathetic fallacy); the human eye looks back with a kind of mysterious superiority. No matter how he composes a face for youthful charm or regal indifference (Penn's two favorite expressions), the eyes remain untroubled, ambiguous, magnetic. They gather in and reflect the light of the room, the location of Penn's windows—his beloved northern exposure. You can look deeply into them. Look into Picasso's. It's an experience to look into Picasso's eyes. At the bottom of the dark well you'll discover the reflection of Irving Penn.

Why don't photographers talk about lenses? I freely admit that I know almost nothing about them, except that Spinoza ground them and that Vermeer made paintings calibrated to their sense of light and space (in my imaginary museum, Vermeer wanders through Mondrian's room, reading Spinoza). Sometimes I wonder if photographers have organized a conspiracy of silence around them—like the "secrets of the Old Masters." These gleaming instruments of precision in their black velour cases and Bakelite mounts and milled steel rings—often screwed into obviously phallic telescopic assemblages—are like the ritual objects of a magpie tribe. Surely they control the image.

In most of Penn's photographs, the people are arranged ingeniously to fit the space of a magazine page or spread. Studying his compositional structures, however, you notice that frequently cylindrical shapes are massed on an oval ground plan. In other words, he finds a pattern that repeats the configuration of a lens.

In Penn's recent, daring photographs of "street material"—of cigarette butts from the gutter, coated with a generous gamut of slimes, and, more recently, of cigarette packs, paper wrappers, playing cards, all flattened and abused by automobile tires, pedestrian shoes, incontinent dogs—a feel of the lens is even more apparent, if more allusive. There are no eyes in these images to mock and mirror the glass of the camera. The cigarette butts, however, have columnar shapes that, when enlarged, move in and out of critical focus to evoke a metaphor of the lens—you can infer its convexity on the flat plane of the photograph. The squashed objects in the "street material" photographs articulate the lens's structure with changes of value rather than of focus. Everything is evenly sharp, but white at the edges and deep blacks at the center suggest the shallow semisphere of glass that Penn has adjusted above them—like a surgeon's operating lamp.

Even in these most abstract and most naturalistic of photographs (you admire the abstract strength of the patterns and recognize the naturalistic squalor of the substances), the act of looking through a lens is part of the content. "Look," Penn seems to urge, "look *through* here." You are put where his eye was. You look through his head. The action of concentrated looking is also an act of preservation. A glimpse is set apart from the thousands of other glimpses—privileged in history. Studying a Penn photograph with detachment and care and openness to the sensual nature of tones and modulations—svelte to gritty, decomposed to regenerate, and a thousand of greys in between—is accepting an invitation from the artist to become creative. To make a new life. It's one of the great themes in modern poetry and painting. Penn is one of the rare artists who has translated it into photography. ▽



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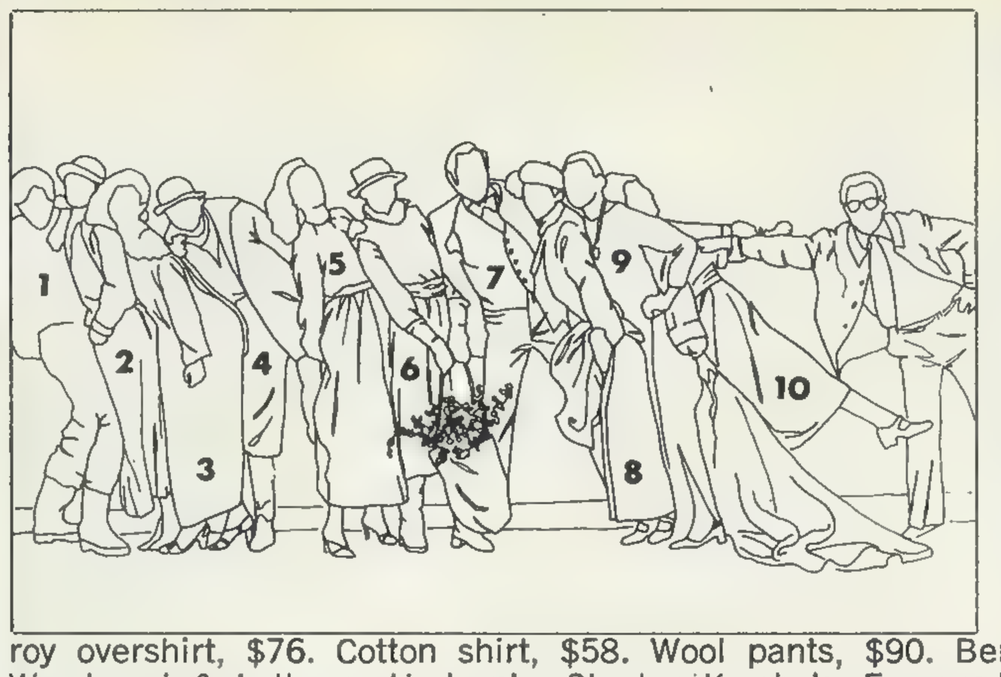
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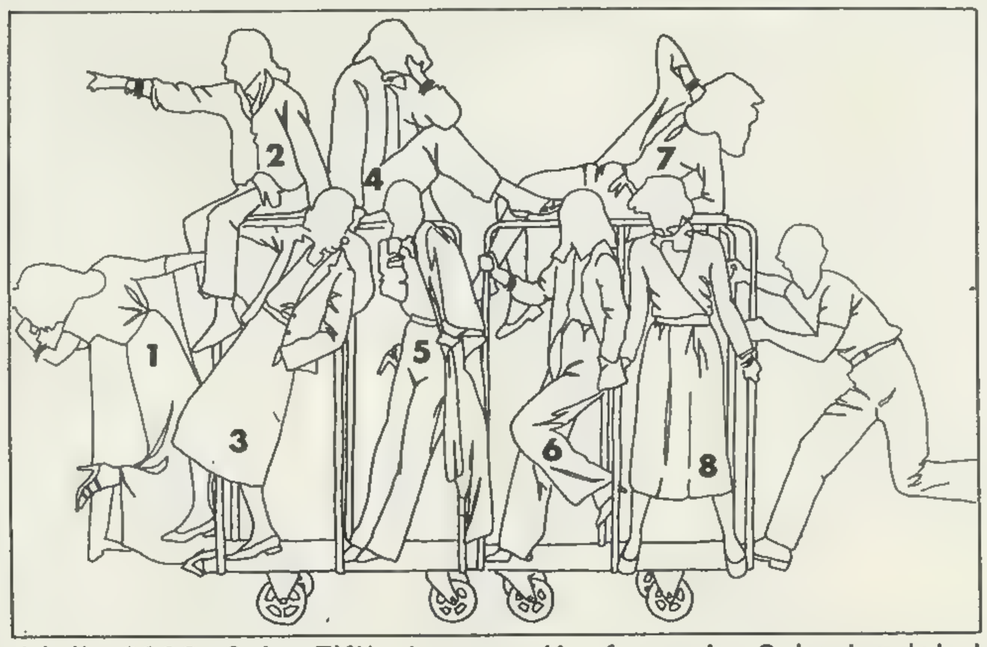
WE LIKE THEIR STYLE



Page 306–307: GEOFFREY BEENE 1. Geoffrey Beene Menswear by Chesa International. Wool jacket and cotton corduroy pants. **2.** Beene Bag. Cotton-and-wool jacket, $188. Cotton skirt, $112. Cotton shirt, $58. Wool jersey-and-knit vest, $48. Altman's; Nan Duskin; Hudson's; Dayton's; Sakowitz; Neusteters; Bullock's Wilshire. **3.** Silk crêpe de Chine dress (Pomezia), $870. Late October, Bergdorf Goodman; Nan Duskin; Dayton's; Sakowitz, Neusteters. **4.** Beene Bag. Shearling jacket, $480. Cotton corduroy overshirt, $76. Cotton shirt, $58. Wool pants, $90. Bergdorf Goodman; Nan Duskin; Woodward & Lothrop; Hudson's; Stanley Korshak; Famous-Barr; Sakowitz; Neusteters. **5.** Silk crêpe de Chine blouse and skirt (Gandini) $1,820. Bergdorf Goodman; Nan Duskin; Claire Pearone; Dayton's; Neiman-Marcus; Neusteters. **6.** Beene Bag. Wool/nylon/angora vest, $60 and skirt, $138. Cotton shirt, $50. Mid-Sept. Bloomingdale's; Nan Duskin; Woodward & Lothrop; Halles; Marshall Field; Dayton's; Neiman-Marcus; Neusteters. **7.** Geoffrey Beene Menswear by Chesa International. Cotton corduroy jacket and wool pants. **8.** Wool coat (Agnona), to order. $1,080. Wool jacket, vest, skirt. Cotton shirt. All about, $1,300. Saks Fifth Avenue; Nan Duskin; Dayton's; Neiman-Marcus; Neusteters. **9.** Silk satin dress (Taroni) $660. Late Sept. Bergdorf Goodman; Nan Duskin; Dayton's; Sakowitz; Neusteters. Necklace, Cara Croninger for The Geoffrey Beene Collection. **10.** Wool challis blouse and camel hair dress, $840. Alpaca coat (Agnona) $2,160. Dress and blouse, late Sept., Lord & Taylor; Nan Duskin; Dayton's; Sakowitz; Frost Bros.; Neusteters. All scarves, Geoffrey Beene for Jewel Case. All other accessories, Geoffrey Beene. Hair, Alice Deacy for Xavier, New York; Makeup, Wendy Whitelaw. **ALL PRICES APPROXIMATE.**

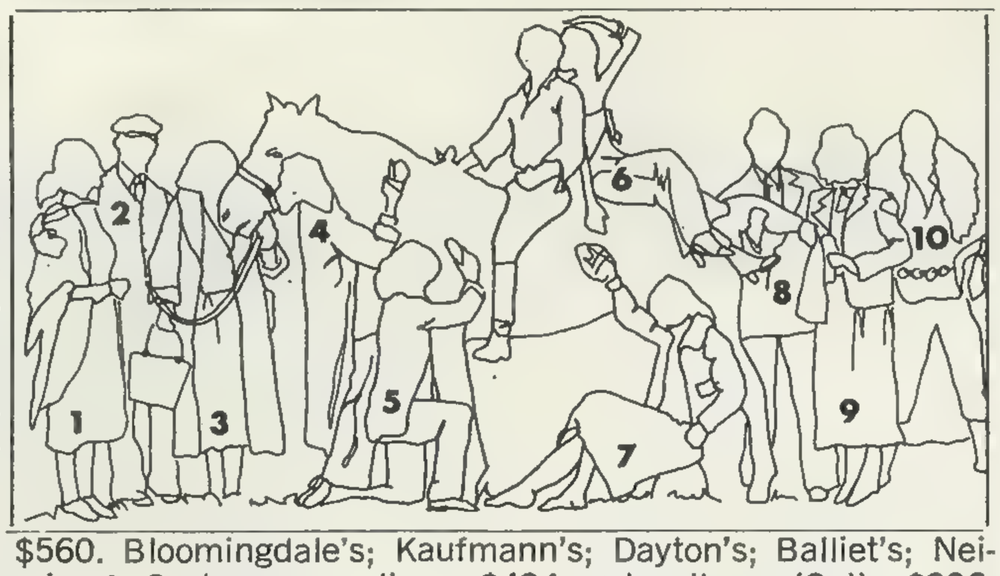


Page 308–309: STEPHEN BURROWS' WORLD 1. Acrylic/wool/alpaca dress, $210. Henri Bendel; Trevi; Saks-Jandel; Hattie; Neiman-Marcus. **2.** Metal mesh cowl-neck top (Whiting & Davis), $220. Polyester chiffon skirt, $135. Henri Bendel; Claire Pearone; Ann Lavigne; Sakowitz; Country Club Fashions; I. Magnin, San Francisco. **3.** Polyester chiffon scarf top with matching slit pants, $290. Henri Bendel; Ruth Shaw; Bottega Glaseia; Lou Lattimore; Giorgio; I. Magnin, San Francisco. **4.** Matte jersey dress (Jasco), $240. Henri Bendel; Gazebo; Claire Pearone; Ann Lavigne; Joseph Magnin, Las Vegas; Country Club Fashions. **5.** Chamois jacket, $300. Corduroy skirt (J.L. de Ball of America), $150. Henri Bendel; L. H. Rogers; Ruth Shaw; Claire Pearone; Sakowitz; Giorgio. **6.** Rose shearling jacket, $700. Acrylic/wool/alpaca turtleneck, $90. Wool/rabbithair/nylon brushed-flannel pants, $150. Henri Bendel; L. H. Rogers; Ruth Kishline; Claire Pearone; Frank Murphy; Neiman-Marcus. **7.** Metal mesh cowl-neck top and side-slit skirt (Whiting & Davis); top, $390; skirt, $1,000. Henri Bendel; Sakowitz; Giorgio. **8.** Cashmere-and-nomelle sweater-jacket, $220. Acrylic/wool/alpaca turtleneck, $80, Suède pants, $390. Henri Bendel; Trevi; Claire Pearone; Bottega Glaseia; Frances Heffernan; Sakowitz. Mespo Umbrellas. Bangles; Bonwillum, Cathy and Marsha for Catherine Stein, M&J Savitt, Terrafirma. All belts, by Bobby Breslau. All shoes and boots, Shoe Biz at Henri Bendel. Hair, Joseph Strafaci of Le Tiercé; Makeup, Vincent Nasso. **ALL PRICES APPROXIMATE.**



Page 310–311: CALVIN KLEIN 1. Silk charmeuse dress (Y. Nishida), $230. Bloomingdale's; Nan Duskin; Frederick & Nelson. **2.** Suède overshirt, Calvin Klein for Beged-Or, $316. Bloomingdale's; Hudson's; Mark Shale; Balliet's; Robinson's, Beverly Hills; I. Magnin, San Francisco. Silk charmeuse blouse (Y. Nishida), $130; cotton corduroy pants (Roger LaViale), $80. Bergdorf Goodman; Dayton's; Woolf Brothers; Neiman-Marcus; I. Magnin. **3.** Silk broadcloth blouse (Threadtex), $90. Tweed jacket (St. Andrews), $178. Wool challis skirt (Bianchini), $110. Saks Fifth Avenue; Kaufmann's; Saks-Jandel; Hudson's; Marshall Field; Swanson's on the Plaza; Famous-Barr; Esther Wolf; I. Magnin. **4.** SaBelle mink coat, Calvin Klein for Alixandre, $8,000. Bonwit Teller, Chicago; Saks-Jandel; Jacobson's; Carol & Mary. Silk crêpe de Chine blouse, $150; acetate-and-rayon velvet pants (Martins), $120. Bonwit Teller; Burdine's; Hudson's; Dayton's; Foley's; Frederick & Nelson; Liberty House, Hawaii. **5.** Handkerchief linen blouse (Textiloses),$90. Wool-and-polyester flannel pants (Kenneth Berman), $84. Saks Fifth Avenue; Kaufmann's; Montaldo's; Rich's; Higbee's; Swanson's on the Plaza; Balliet's; Neusteters; Bullock's; Nordstrom; Liberty House, Hawaii. **6.** Silk charmeuse cardigan (Y. Nishida), $160. Cashmere sweater, $110. Acetate-and-rayon velvet pants (Martins),

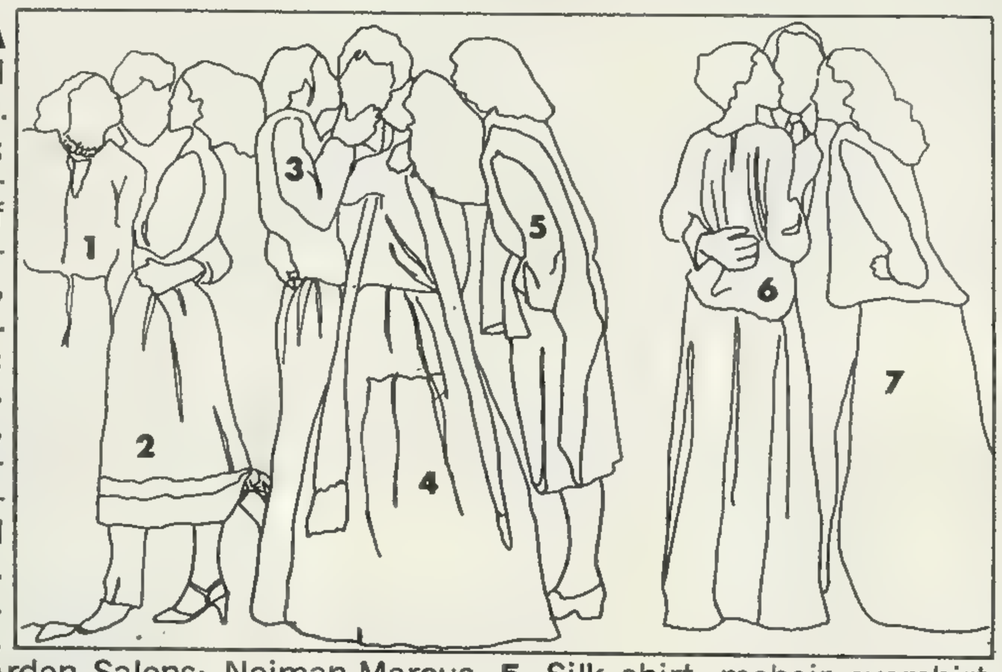
$120. Altman's; Burdine's; Maison Blanche; J. L. Brandeis; Woolf Brothers; Famous-Barr; Foley's. **7.** Cashmere sweater, $110; and matching skirt, $120. Lord & Taylor; Hudson's; Woolf Brothers; Sakowitz; Neusteters; Bullock's; Nordstrom. **8.** Cashmere sweater, $130. Silk charmeuse blouse (Y. Nishida), $140. Wool/angora skirt (Bianchini), $98. Lord & Taylor; Kaufmann's; Woodward & Lothrop; Montaldo's; Higbee's; Jacobson's; Neiman-Marcus; I. Magnin; Liberty House, Hawaii. All shawls, scarves, belts, and shoes, Calvin Klein. Hair, Harry King; Makeup, Sandra Linter. **ALL PRICES APPROXIMATE.**



Page 312-313: RALPH LAUREN. 1. Wool dress (late Sept.), $164. Cotton oxford-cloth shirt, $76. Henri Bendel; Byck's; Brittons; Dayton's; Balliet's; Sakowitz; Frost Bros.; I. Magnin; Frederick & Nelson. Shawl by Ralph Lauren. **2.** Polo by Ralph Lauren. Cotton oxford-cloth shirt, $33. Cotton/polyester pants, $60. Silk tie, $28. Bloomingdale's; Brittany Ltd.; Jerry Magnin. **3.** Cotton broadcloth shirt, $60. Wool sweater, $134. Wool challis skirt, $156. Wool coat, $560. Bloomingdale's; Kaufmann's; Dayton's; Balliet's; Neiman-Marcus; Frost Bros.; I. Magnin. **4.** Cashmere cardigan, $434 and pullover (Oct)., $336. Silk crêpe de Chine pants, $248. Saks Fifth Avenue, N.Y.; Hudson's; Dayton's; Balliet's; Neiman-Marcus; Frost Bros.; I. Magnin. Bonwillum bangles. **5.** Silk crêpe de Chine blouse, $182. Cashmere cardigan, $360, and vest (Oct.), $246. Wool flannel pants, $152. Henri Bendel; Nan Duskin; Dayton's; Balliet's; Neiman-Marcus; Frost Bros.; I. Magnin, Bonwillum cuffs. **6.** Satin crêpe de Chine sarong, $186, and pants, $276. Oct., Lord & Taylor; Stanley Korshak; Dayton's; Swanson's on the Plaza; Balliet's; Neiman-Marcus; Bullock's Wilshire. Terrafirma cuff. Julianelli shoes. **7.** Wool sweater, $130 and skirt, $152. Shearling jacket (Oct.), $638. Lord & Taylor; Rike's; Hudson's; Harzfeld's; Neiman-Marcus; I. Magnin. **8.** Polo by Ralph Lauren. Cotton shirt, $45. Wool pants, $80, and jacket, $255. Wool challis tie, $19. Bloomingdale's; Perkins Shearer, Denver; Wilkes Bashford. **9.** Cotton oxford-cloth shirt, $88. Wool challis skirt, $156. Wool jacket (Harris Tweed), $292. Saks Fifth Avenue; Joseph Horne; Hudson's; Marshall Field; Swanson's on the Plaza; Famous-Barr; Balliet's; Sakowitz; Bullock's Wilshire. **10.** Wool sweater, $130. Chamois pants, $300 and shirt, $240. Bloomingdale's; Kaufmann's; Montaldo's; Lazarus; Dayton's; Woolf Brothers; Neiman-Marcus; I. Magnin. Natural American coyote coat, $4,000. Bloomingdale's; Thomas E. McElroy, Chicago; Woolf Brothers; I. Magnin. Belt, Thunderbird American Indian Jewelry. All shoes by Ralph Lauren except Julianelli shoes for number six. Hair, Marc Pipino & Bob Fink of Pipino-Buccheri Salon. Makeup, Margaret Avery of Cinandre. **ALL PRICES APPROXIMATE.**



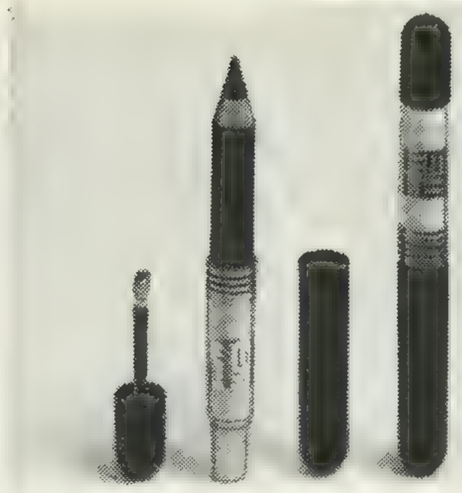
Page 314–315: MARY McFADDEN 1. China silk jacket, $780. Silk pongee blouse, $250. Mohair skirt, $400. Henri Bendel; Saks-Jandel; Martha, Palm Beach and Bal Harbour; Balliet's; Lou Lattimore. Julianelli pumps. **2.** Wool jumpsuit, $610. Suède coat, $1,300. Late Sept., Henri Bendel; Hattie; Balliet's; Neiman-Marcus. **3.** Polyester satin dress, $710. Bonwit Teller; Hattie; Swanson's on the Plaza; Balliet's; Capriccio; I. Magnin. Geoffrey Beene sandals. **4.** Silk shantung skirt and polyester satin top, $1,180. Bergdorf Goodman; Saks-Jandel; Maison Blanche; Stix, Baer & Fuller; Balliet's; Lou Lattimore. Sandals, Julianelli. **5.** China silk top and Lurex pants, $750. Henri Bendel; Nan Duskin; Hattie; Balliet's; Neiman-Marcus. John Kloss sandals. **6.** Polyester satin top and silk satin skirt and shawl, $930. Henri Bendel; Nan Duskin; Maison Blanche; Neiman-Marcus. Geoffrey Beene pumps. **7.** Silk chiffon blouse with Lurex and Lurex skirt and hip-wrap, $1,190. Bloomingdale's; Nan Duskin; Neiman-Marcus; Capriccio. Julianelli sandals. **8.** Brocade Lurex top, hip-wrap and Spanish lace skirt, $975. Gold leaves, $40 each. Late Sept., Henri Bendel; Neiman-Marcus. All accessories by Mary McFadden. Hair, Raul of Leslie Blanchard; Makeup, Sandra Linter.



Page 316-317: OSCAR DE LA RENTA 1. Viscose, silk, and polyester cut-velvet dress, $760. Late Sept., Saks Fifth Avenue; Garfinckel's; Jacobson's; Marshall Field; Dayton's; Woolf Brothers; Balliet's; Neiman-Marcus. **2.** Silk chiffon dress, $758. Late Sept., Martha; B. Forman; Jordan Marsh, Miami; Claire Pearone; Neiman-Marcus. **3.** Polyester chiffon blouse, $130 and skirt, $250. Bloomingdale's; Kaufmann's; Garfinckel's; Lillie Rubin-South and West; Stanley Korshak; L.S. Ayres; Harzfeld's; Neusteters. **4.** Silk top and silk taffeta skirt, $1,200. Late Sept., Elizabeth Arden Salons; Neiman-Marcus. **5.** Silk shirt, mohair overshirt, and wool/nylon skirt, $450. Altman's; Nan Duskin; Sakowitz; Frost Bros. Shawl, Oscar de la Renta for Accessory Street. **6.** Silk/metallic top and silk/polyester skirt, $775. Oct., Saks Fifth Avenue, Higbee's; Lillie Rubin-South and West; Dayton's; Balliet's; Sakowitz; Neusteters; I. Magnin. **7.** Silk/metal top and acetate/rayon skirt, $430. With boa, $590. Elizabeth Arden Salons; Kaufmann's; Garfinckel's; Hudson's; Jacobson's; Stanley Korshak; L.S. Ayres; Lou Lattimore; Esther Wolf; Neusteters. All shoes, Oscar de la Renta. Hair, Marcel Fivre of Cinandre. Makeup, Margaret Avery of Cinandre. **ALL PRICES APPROXIMATE.**

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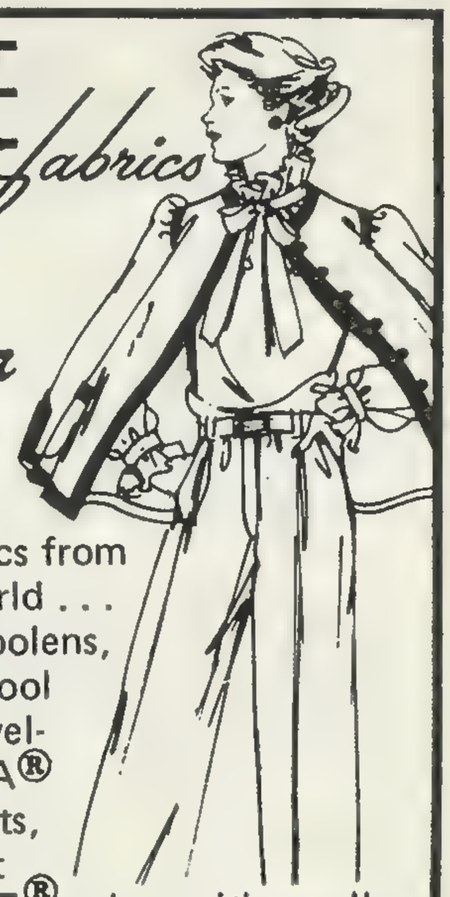
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JAZZING INTO CUBA

(Continued from page 329)

De Sotos the Cubans must somehow make work, and the motorbikes reconstructed as if by Robert Rauschenberg. They saw Old Havana, with its narrow streets, wrought-iron doors and fine sixteenth- and seventeenth-century buildings. They saw Hemingway's comfortable finca at San Francisco de Paula, much as he left it, with a large population of cats and a collection of now mildewed books.

The visitors noted that there were very few propaganda posters in the streets, no advertisements, very rarely a photograph of Castro. They also noted that Havana is less run down than had been rumored, and that the citizens have done much to repair crumbling walls and paintwork.

But this is not a city of luxury. Tourists will come for the experience, or for the fine beaches and fishing, or to visit the mountain areas, to eat reasonably good though limited restaurant food, to admire handsome colonial towns. Last year, sixty-five thousand foreign holiday makers, 60 percent of them Canadian, came to Cuba in packaged tours. (You can take a week's packaged tour from Canada that includes airfare, bed, and board for approximately $400.) The Cubans plan, by 1980, to accommodate three-hundred thousand foreign tourists and are building thirty new hotels throughout the island (single rooms cost between $12 and $35); they must also accommodate their nationals who get four weeks' paid holiday a year.

What Cuba needs, in my view, is to make provision for camping, for cheap touring that will allow young and poor Americans to visit. They are the most eager to come.

From the logistical point of view, the Cubans still can't deal with individual tourists, though I managed to become one. I determined to stay on and, with my Canadian passport and the help of the Embassy, succeeded, while the rest of *Daphne*'s tourist cargo left for the more familiar waters of Nassau.

Before going independent, I took a farewell lunch with my husband at the elegant, neo-Napoleonic Floridita, Hemingway's favorite bar and restaurant. Here, where the daiquiri was invented, we drank Papadobles, daiquiris made without sugar; and here we ate delicious shrimp jambalayas, while the headwaiter exchanged memories of Hemingway in Havana with my husband. Together, they tearfully sang,

I am as I am,
Not as Papa wishes
What fault have I
To be like this?

The Lesbian whore for whom this verse was written had long since departed. In her place at the bar was a young electrician who said, "I'm glad you Americans are back, though before the revolution you would have told a man like me to get the hell out of here."

Alone in Havana, I booked into the Havana Riviera Hotel and set to solving problems of slow service, a lack of taxis, and much filling out of forms. There was no limit on my movements, nor any sense of surveillance. Here are some notes from my diary:

● Drinks with the film director Pastor

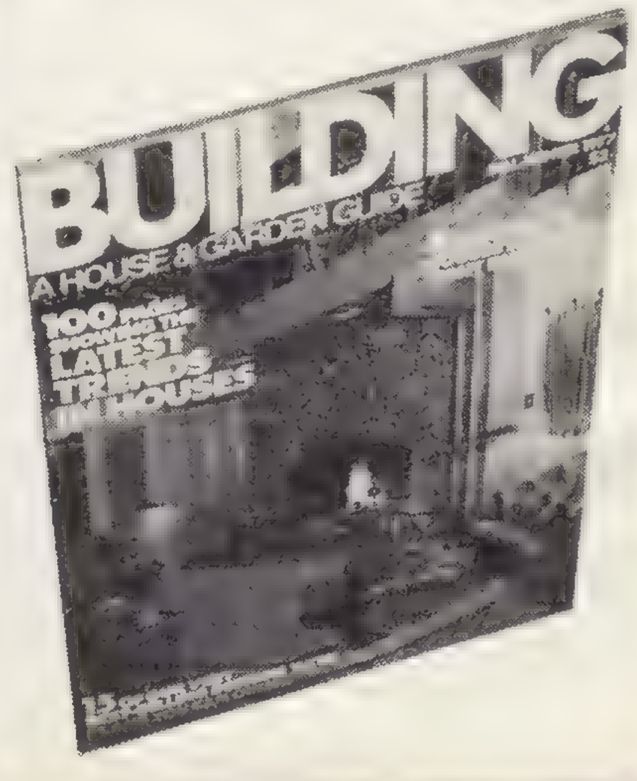
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Vega, who is writing a script about the effect of the revolution on family life. He says Cuba makes about fifty documentaries and twelve features a year through the State organization ICAIC. (Such films as Tomas Gutiérrez Alea's *Memories of Underdevelopment* and Humberto Solas's *Lucía*—about three revolutionary women—have been acclaimed internationally.) While we talked of censorship and artistic freedom, the pianist in the bar played "Sand in My Eyes."

● A cafeteria: For $1, two slices of bread, a meatball, some rancid cheese, and a glass of sweet malt. Women with hair curlers under scarves, short cotton dresses. Tin plates. Flies.

● A department store: It once belonged to Woolworth's. Now, there is a queue for the cafeteria and a meager display of consumer goods. (Rationing permits a woman to buy a skirt, a blouse, a dress, and perhaps a couple of pairs of shoes a year.) A crowd in the record section of the store was listening to a rock album. Pirated from Miami?

● A magazine stall: Stocked largely with Communist pamphlets and Soviet magazines in English. How much, if I lived here, would I miss books, magazines, and newspapers!

● Alamar: By taxi to the housing development to visit a worker's family. They have three bedrooms, a living room, bathroom, kitchen, washing area, TV, and refrigerator, all by courtesy of the State. Havana must be the only capital in Latin America not surrounded by a ring of shanty towns.

● Bill: A Black American political exile: A husky man around fifty, who just completed a university degree in Spanish. He told me about cutting cane. Most Cubans, men and women, have cut cane. Vital work, because it's their main crop. Bill worked for two months at a stretch in the cane fields. He said, "I've done all sorts of hard work, including lumber camps; but this was the hardest. It can traumatize you. They burn the debris out of the fields the night before, then you go in there with a *mocha,* a sort of cleaver, and you work till the ash blinds you and your hand, which is bleeding and blistered, is one big ache. You see those cane fields ahead, and they never seem to end. Nobody's going to complain if you stop, because the work is voluntary. So you go on. It's a personal struggle."

● Millan: He is in his early thirties and works at the Latin American desk in the Central Committee. His wife is a chemist in Oriente province, so he can see her only about four days during each month. We talked politics for four hours against a background of Cuban music. Millan said nothing is impossible until you're dead. So be it.

● Pablo: Pablo Armando Fernandez is a poet. He is forty-eight. He has green eyes and a Lenin beard. Some years ago, he was the Cuban cultural attaché in London; now he works editing journals in the Academy of Sciences. He loves writing, talking, the revolution, his friends, drinking rum, and celebrating. On a Saturday, we walked to the Capitol where he works (where I was introduced to a group of his colleagues of origins both bourgeois and peasant who had volunteered, on their day off, to clean the building).

We stopped at a vegetable shop where there were beets, red peppers, and cucumbers (fish and vegetables are not rationed); and a butcher shop where a sign read that working women would be served first. The debris in the street, Pablo complained, was unusual and wouldn't be tolerated in a residential area.

We continued through Old Havana to drink Mojitos at a low-ceilinged tiled bar on the port, called, in Hemingway's day, El Templete. Old Havana is beautiful, like Andalusia. (The only eyesore was a modern building put up by Batista.) In the seventeenth-century cathedral square, a crowd had gathered for a first sale of ceramics, which were laid out on stalls with colored awnings. Drawings and lithographs were also on sale, Pop, abstract, and realistic. Many *abrazos* were exchanged, many hugs and kisses. "This is Luis Felipe," said Pablo. "He's making a documentary about *piropo,* the Latin street language of flattery and sexual flirtation. Here is Sosabravo, a ceramics artist. This is Campanera Aguero, vice minister for the new Cuban communities. This is Cecilia, who designs books. In the bad days," Pablo continued, "between 1965 and 1970, when we had nothing and had to improvise drinks out of leaves, Cecilia once entertained us by modeling a roll of toilet paper. She did it so beautifully, but it was our last roll for months.

"And this is a diving instructor. And this is Pepe, who's a State chauffeur." By which time, we were in the small and crowded restaurant La Bodeguita del Medio, where I ate black beans and suckling pig and fried green bananas.

● Juana and Bebo: Cuban Blacks, sharp-witted and generous. Juana works as a waitress; Bebo sells beer on the weekends at Guanabo Beach. I was taken to

(Continued on page 386)

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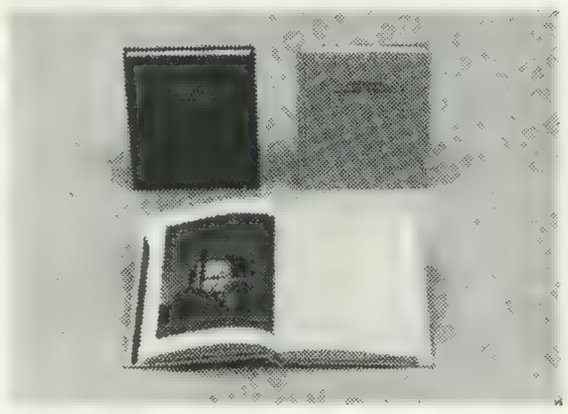
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JAZZING INTO CUBA

(Continued from page 385)

their small wooden house by Mario, who works at the North American desk of the Central Committee. A guitarist played Cuban songs and Latin American rhythms, and we danced and drank neat rum. The neighbors, their children, and their dogs came to join us. From the porch, you could see the ocean by the light of the moon.

● Departure: Drunk with fatigue, and on my way back to Los Angeles. Three Lloyds insurance brokers gave me a lift into Mexico City. They, too, had been to Cuba, selling insurance. What did they think of Cuba? Friendly, they said, though the girls had thick thighs. Did I know the Cubans had the best "moral hazard" in the world? I looked baffled. In insurance jargon, they explained, that meant they paid up, and on time. Anything else, I asked? But my fellow countrymen had moved on to other concerns like "knocking shops" and diarrhea, and where in the whole world you can get the best massage.

What's particular about the Cuban socialist experiment? It evidently works by popular consent: the all-powerful leader is universally liked. Everyone participates in perhaps a half-dozen groups and assemblies—a process vastly extended last year through the pyramid of elected assemblies provided for by the new constitution.

It's a country small enough to take the individual into account, where most of the population of 9.5 million are young, where self-sacrifice and public service are made bearable by a warm climate, an artistic heritage, and a Latin temperament: foreigners find that political propaganda frequently is tempered with rum cocktails and all-night dancing.

The revolution has mobilized the extended Latin family into larger public-service units like the Committees for the Defense of the Revolution, a mass organization with responsibility for everything from street cleaning to citizen protection. Yet, despite the large number of groups dedicated to public duty, there is a great emphasis on domestic privacy. Cubans are appalled by the Chinese system of talking out private problems in public. Premarital and extramarital sex is not frowned upon, and sex education, as one member of the Cuban Women's Federation put it, "starts at zero."

Since the revolution, Cuba has reduced its illiteracy rate from 30 percent of the population to just over 3 percent. At present, the Cubans are working on a five-year plan to give every adult member of society a sixteen-year-old's education. (In the streets of Havana, I saw elderly working women at their studies.)

Incomes range from 100 to 700 pesos a month (.802 peso to U.S. dollar). Nobody starves despite rationing of such foods as beef and milk. Medical care is excellent and free, as is education. Rents are never more than 10 percent of income, and reportedly two-thirds of the houses are still privately owned, as are most of the small farms. Pensions are good.

Another aspect of the Cuban revolution is the racial integration. As one white Cuban woman artist put it, "Before the revolution, you would bid good morning to a Black but would not drink or dance or make love with him." It's instructive to recall that on July 26, 1953, when one of Castro's Black supporters was captured after the unsuccessful attack on the Moncada army barracks at Santiago, the Batista police told the man, "You are a revolutionary, you? . . . Negroes can't be revolutionaries. Negroes are either thieves or partisans of Batista."

More surprising than the integration of races is that of women into the community. By joining the work force (they make up 60 percent of education and medical services), women have achieved a great measure of equality. For example, the 1974 Family Code, laying down fifty/fifty responsibility for domestic duties in a home where both parties work, is an advanced document by any United States liberation standard.

Obviously, the Cuban experiment would not work without the Soviet subsidy of over $3 million a day, for which the country is grateful. Should Carter lift the trade embargo, Castro could afford to be more independent. Whereas many Americans feel that removing the embargo would be more to the Cubans' benefit than to their own, they also recognize the anomaly of trading with the Soviet Union, China, and other socialist countries while ostracizing Cuba.

The U.S. will, no doubt, claim reparations for the estimated $1.8 billion in property appropriated by the revolutionary government. Carter already has emphasized the human-rights issue. (Castro told Barbara Walters there were "maybe two or three thousand prisoners" being held for "different counterrevolutionary activities." There have been no reports of torture.)

The Cuban-African commitment, according to Castro, is "not subject to negotiation." Cubans do not deny their presence in Africa. They are candidly proud of the help they gave to the Angolans. Not only officials but intellectuals and workers I met in Havana endorsed this view. They are proud they offered help before the Soviets did. To the Cubans, Angola means something like what Spain meant to the International Brigade; and most of the military in Angola went there voluntarily.

Castro sees Africa as the "weakest link in the imperialist chain today," with "excellent perspectives . . . for going directly from tribalism to socialism." He said recently that "Imperialist domination isn't as strong there as it is in Latin America."

But Cuba very badly needs to sell its sugar, rum, fish, cigars, nickel to the U.S. and to buy, in return, cars, machinery, medical supplies, food, and technology.

By lifting the embargo, the U.S. would make no enemies (outside its own right wingers) and would, no doubt, benefit in the Third World. Castro claims that, since Latin America eventually will go socialist, "The solutions found with Cuba will be solutions similar to the ones the United States will have to find with other countries in this hemisphere." But he also has admitted that a trade agreement would exercise "a certain influence" on his government's attitude.

The embargo is bound to end sooner rather than later. Full diplomatic recognition will take longer and mean less. ▽

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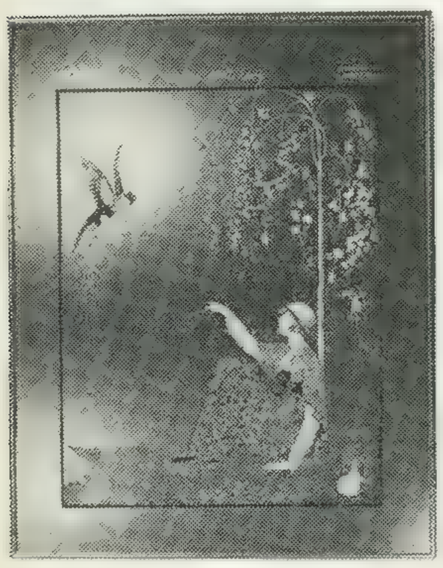
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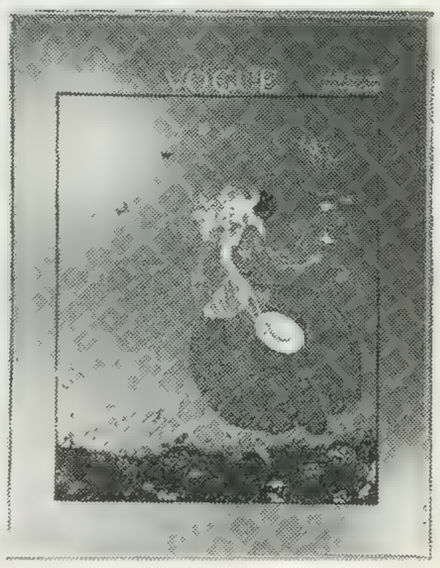
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GROW SPROUTS

(Continued from page 366)

overnight and drain. Run warm water through the cloth to rinse seeds and drain. Lay the jar on its side in a dark, cool place until evening and rinse seeds again. Rinse twice a day for 3 to 4 days until sprouts are 1 inch long. Then place jar in the sunlight until the tiny leaves turn green. Rinse sprouts in cold water, drain very well, cap jar, and refrigerate.

From 2 tablespoons alfalfa seeds, you should get about 1 cup sprouts. The sooner you eat the sprouts, the better they are; but they will stay fresh for several days to over a week in the refrigerator. The drier the sprouts are, the longer they will keep.

A note about sprouting soybeans, which require special attention: soybeans mold very easily and should be rinsed at least 3 times per day.

Use sprouts in salads, sandwiches, soups, omelets; or sauté them in a little butter and eat as a vegetable. My favorite sandwich is a combination of cream cheese, sliced avocado, cucumber, tomato, and alfalfa sprouts on cracked-wheat bread. ▽

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ENJOY SPROUTS

(Continued from page 366)

mung-bean sprouts—and seasoned with a sauce of liquefied alfalfa sprouts, lemon juice, basil, and tarragon.

Bread wafers are made of sprouted wheat kernels, poppy seeds, and herbal seasonings, mashed and baked by the sun (no oven is ever used for a "live green meal"). Croquettes are a favorite, again made from sprouted garbanzos (chick-peas); parsley, onion, and sesame butter, seasoned with a thick "sour cream" sauce —only the "cream" is made from a blended fermented sesame and sunflower paste. There's also a bowl of sunflower yogurt on the table to dip anything from carrots to fingers, as well as a "mock tuna salad" stuffed into a variety of tomato shells . . . the mock tuna naturally being a combination of alfalfa, mung-bean, and celery sprouts with sesame sauce. The sproutarians' sweet-tooth delight . . . a dessert of dried-fruit candy—balls made of dates, figs, and raisins sprinkled with sunflower meal, seeds, and coconut.

The table is set family style . . . meaning huge bowls of each taste treat, and it's up to everyone to dig in. The utensils are strictly chopsticks, scissors, and fingers. All fresh-grown grasses are placed on the table in their potted splendor, since freshly cut greens are what "live green eating" is all about. If a little dirt accidently makes its way onto your plate, that's even better . . . active enzymes aid digestion. And not everything has to look like a sea of green; by grating beets, julienning carrots, and petaling radishes, each platter can be made to resemble an incredible mandala instead of a pile of new mown hay.

This menu came from the Hippocrates Health Institute in Boston (a school and center based on the art of healing via a strict diet of sprouts and wheat grass) where such sproutarian feasts are a form of celebration and imagination as well as good digestion. In any case . . . this year it's sproutarians . . . next year watch for the influx of breathtarians: a strict diet of deep inhales of oxygen for each meal. ▽

Nutrients per 100 calories

	Wt. (g)	Protein (g)	Fat (g)	Fiber (g)	Thiamine (mg)	Riboflavin (mg)	Niacin (mg)	Vitamin C (mg)	Calcium (mg)	Iron (mg)	Zinc (mg)
ALFALFA											
seeds	26	9.0	3.2	2.0	0.28	0.15	0.5	7	43	3.3	1.8
sprouts	244	12.4	1.5	4.1	0.34	0.51	3.9	39	68	3.4	2.4
LENTILS											
seeds	29	7.7	0.5	1.4	0.21	0.09	0.9	2	10	3.8	1.4
sprouts	96	8.1	0.3	1.1	0.20	0.09	1.1	23	12	2.9	3.0
MUNG BEANS											
seeds	30	6.9	0.4	1.5	0.21	0.14	0.5	—	25	3.5	1.1
sprouts	189	8.1	0.4	1.1	0.26	0.34	2.1	38	25	3.6	1.7
SOYBEANS											
seeds	23	8.9	4.7	1.2	0.28	0.05	0.7	—	51	0.35	1.4
sprouts	95	11.4	2.5	2.2	0.30	0.15	1.1	11	77	0.4	1.5
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*RDA Recommended Daily Dietary Allowances for women 23-50 years old, 5'5", weighing 128 pounds
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Modified from *Journal of Food Science*, Volume 40 (1975)
g = grams (28 grams = 1 ounce)
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Breakthrough! Doctors find improved acne treatments

By Nissa Simon



"Today acne is a highly treatable disease. We no longer stress ineffective diets, irritating soaps, abrasives, astringents, ultraviolet lamps, and drying or peeling agents because they fail to get to the root of the problem," said Sidney Hurwitz, M.D., associate clinical professor of pediatrics and dermatology at Yale University School of Medicine.

"The problem of acne was misunderstood for years. As a result, we did a lot of things that were of limited value or of no value at all. We had patients stay away from things like chocolate and potato chips because we thought acne had something to do with diet. We were wrong. We had patients scrub their faces because we thought acne was caused by poor hygiene. We were wrong. In the last dozen or so years, groups of dermatologists have been working to find the real cause. They have found that acne develops from within, beneath the surface of the skin."

Dr. Hurwitz now is treating acne with a combination of vitamin-A acid and benzoyl peroxide—and gets an amazing 88 to 90 percent good-to-excellent results within six to twelve weeks.

Q. Is acne an adolescent problem only?
A. No. It usually starts during adolescence because that's when the hormone levels start to change. We used to say, "Don't worry, you'll outgrow it by the time you're eighteen," but that's not true. Some 80 percent of women who have acne don't outgrow it until their mid-twenties and many have it into their forties. Some women don't develop acne until their thirties. We don't know why.

Q. What causes acne?
A. Everybody has oil glands—there are 15,000 to 20,000 in the face alone. These glands begin producing oil because of internal hormone action. The oil should come up a canal to the surface of the skin where it can escape. In acne, something goes wrong within the canal one-eighth of an inch below the skin surface. Cells that line the canal and normally release the oil seem to stick together and block the opening. As a result, oil gets caught beneath the surface of the skin and forms whiteheads. These whiteheads are microscopic—but they are the cause of acne. Each and every one of them is a time bomb sitting underneath the skin.

When the oil from a whitehead escapes

(Continued on page 391)



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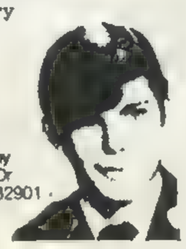
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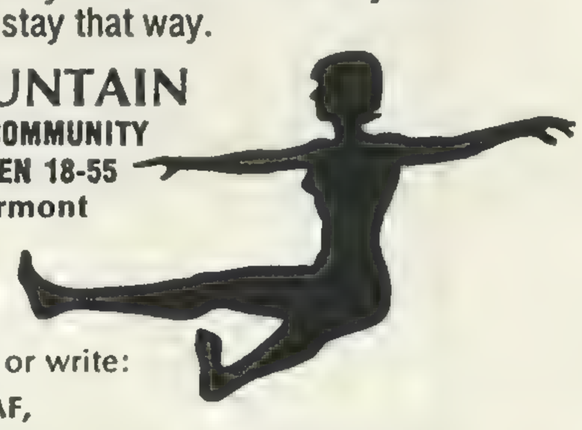
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ACNE BREAKTHROUGH

(Continued from page 389)

under the skin, an inflammatory reaction occurs: the redness, swelling, and pimples of acne.

Q. What is the combination treatment you're using and how does it work?

A. Once we learned that acne was caused by the release of fatty acids under the skin from whiteheads caused by plugged oil ducts, scientists worked on trying to find different chemicals that would break up the plug and open the pathways. Peeling and drying agents don't go deep enough to unplug the canals. Vitamin-A acid is the most effective and most potent of the chemicals that do. It seems to disrupt the cells, bring them to the surface—but it can be very irritating to the skin. We found that when vitamin-A acid was used in combination with benzoyl peroxide, another potentially irritating chemical, surprisingly, we got less irritation and better results than if one or the other was used alone.

Q. Why does the combination of the two chemicals work better than one?

A. One complements the effect of the other. The vitamin-A acid breaks up the plugs, cleans out the whiteheads, and helps to prevent the formation of new ones. In doing this, it also thins out the outer surface of the skin, which helps the benzoyl peroxide to penetrate. The benzoyl peroxide helps to lower the free fatty acids (the part of the oil that causes irritation). The benzoyl peroxide assists the vitamin-A acid in reducing whiteheads and helps the skin tolerate the vitamin-A acid.

Q. Are there any dangers associated with the use of vitamin-A acid and benzoyl peroxide?

A. As far as we know, there are no dangers at all except that both chemicals are potentially irritating. As vitamin-A acid thins out the outer layer of skin, patients using it become more susceptible to sunburn, so I suggest the use of a sunscreen. About 1 or 2 percent of the population can be allergic to benzoyl peroxide, so I test for allergy before using it. The treatment requires careful cooperation between the doctor and the patient.

Q. Are there any long-term side effects?

A. There are none at all as far as we know. There's no chance of vitamin-A overdose because the vitamin A isn't absorbed into the system, it penetrates to the area below the skin where it's needed and works locally.

Q. Can you use cosmetics in combination with this treatment?

A. Yes. The only thing to be careful of are those cosmetics that actually plug the oil ducts and aggravate the acne. Certain oil-free cosmetics are safe to use, and any dermatologist should be able to recommend these.

Q. Do you use vitamin-A acid and benzoyl peroxide for all your patients with acne?

A. No—because there is no one treatment for acne. Each case must be treated individually. I use this treatment with about two-thirds of my patients, the ones with the more severe forms of acne.

We've come a long way in the treatment of acne. Today, dramatic results can be achieved in a relatively short period of time with a high percentage of patients, even

(Continued on page 392)

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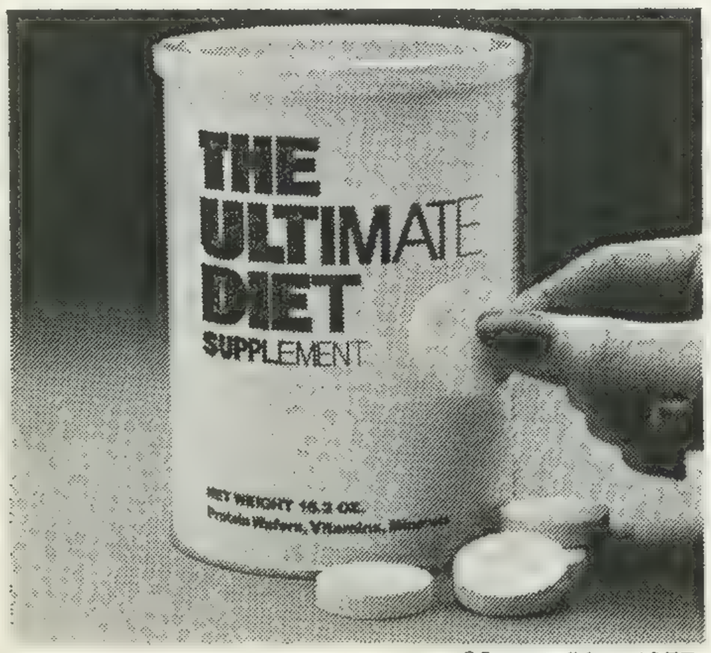
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ACNE BREAKTHROUGH

(Continued from page 391)

those with the most severe form of the disorder. No one should have to suffer with acne, because now it is a highly treatable disease.

Robert Auerbach, M.D., clinical associate professor of dermatology at New York University School of Medicine, is using antibiotics applied directly to the skin to control acne in many patients.

Q. Do you treat all acne with topical antibiotics?

A. No, it depends on the severity of the acne. If there are blackheads and nothing else, then all you do is remove the blackheads. Some medications lessen the incidence of blackheads, but nothing will prevent them absolutely. If the acne has gone beyond the blackhead stage into bumps (called papules), in addition to removing blackheads, we use drying astringents that are helpful. If the acne has gone beyond these two stages, we now use topical antibiotic preparations that are specially formulated mixtures of an antibiotic-plus-liquid, available only by prescription. These work remarkably well.

We started using these topical preparations that are applied directly on the skin to see if we could avoid giving antibiotic pills that could affect the entire body when all we wanted to heal was the skin. We found that these topical antibiotics worked *better* than the pills for at least 90 percent of our patients.

Q. Is there one specific antibiotic you use in these preparations?

A. No, there are several in use, and both the liquid and the antibiotic are critical, which we didn't know till recently. There's no way of predicting ahead of time which one will give the best results in a particular case. We start with one that has given good results with other patients; but, if that doesn't work, we try another until we find one that does work.

Q. Are the antibiotics in these preparations absorbed into the bloodstream?

A. A small amount probably is absorbed, but it isn't significant. Even if the antibiotic were completely absorbed into the bloodstream, the amount the patient applies is minuscule. A bottle of liquid antibiotic preparation that lasts the average patient two weeks contains the equivalent of two antibiotic capsules.

Q. How soon does the skin start to clear?

A. It takes anywhere from two to eight weeks. If the patient maintains the recommended twice-a-day regimen, the skin usually remains clear.

Q. Are there any problems associated with this treatment?

A. We've seen no problems except for some overdrying in the winter. This was caused by the liquid in which the antibiotic is mixed, so we're going to change that for next winter.

As with any new treatment, we tend to be concerned about long-term effects. With topical antibiotics, the question of eventual changes in normal skin bacteria arises. I somehow don't think this will be a problem. We've been using this treatment for over a year and have seen absolutely no problems associated with it. ▽

ACCESSORY DETAILS

Page 296: M&J Savitt earrings, at Bergdorf Goodman.

Page 299: Joan Vass belt.

Page 300: Necklace, Tess Sholom for Tess Designs. At Henri Bendel. Cathe Linton bracelets. At Henri Bendel.

Page 301: *Left:* Anne Klein boots. . . . *Right:* Earring, Patricia Von Musulin. At Artwear. Pantie stockings, Le Bourget. Shoes, Geoffrey Beene.

Page 303: Oscar de le Renta outfit. See page 339 for information. Neck cord, Andrea Aranow, at Dianne B. Bracelets, Cathy & Marsha for Catherine Stein, at Bergdorf Goodman. Watch, Les Must de Cartier.

Page 304: Concord watch, at Tiffany.

Page 305: Muffler, Ralph Lauren for Baar & Beards. Henri Bendel.

Page 318: Chenille necklace with copper glazed porcelain by Antonia Polizzi. Kruger Gallery; I. Magnin.

Page 323: Muffler, Christine Pratt for Rosencrantz Studios.

Page 335: Stephen Burrows cotton corduroy shirt, about $170. Bloomingdale's; Trevi; Hattie; Neiman-Marcus. Barbra Scott neck wrap, at Dianne B. Susan Horton muffler at waist. Bloomingdale's. Gloves, Anne Klein by Aris. Saks Fifth Avenue.

Page 336: Shoe Biz boots. See page 302 for information.

Page 337: Ralph Lauren cashmere turtleneck and flannel pants. Shawl by Ralph Lauren for Baar & Beards. Bloomingdale's; Nordstrom. Watch, Universal Geneve. Watch band, Hadley Kalbe.

Page 338: Beene Bag angora, wool and nylon camel dress (Held fabric) with Ultrasuede trim, about $168. Bergdorf Goodman; Nan Duskin; Woodward & Lothrop; Hudson's; Neusteters; Bullock's, Westwood. Horn and gold bangles by Vesla Frank. Saks Fifth Avenue; Halls Plaza; Schlampp's. Bag by We Two. Henri Bendel; I. Magnin.

Page 339: Oscar de la Renta beige mohair cardigan and beige wool and nylon tweed skirt (orange and black tattersal shirt not shown), about $358. Saks Fifth Avenue; Jacobson's; Stanley Korshak; L.S. Ayres; Sakowitz; Neusteters. Mohair choker, Rosemary Peck. Barbra Scott knit belt.

Page 340: Anne Klein boots. At Milgrim, Cleveland.

Page 341: Ben King belt: Bloomingdale's; I. Magnin. Boots, Mario Valentino.

Page 342: Sirius shawl at Henri Bendel; Diana Parker, Annapolis; I. Magnin. Belt, La Bagagerie, N.Y. and Beverly Hills. Terrafirma cuff, Henri Bendel; I. Magnin.

Page 343: Pierre Cardin for Michael Forrest reversible coat of camel colored mink and nutria. About $9,000. Bonwit Teller, N.Y. and Chicago; Frost Bros.; Bullock's Wilshire. Barbra Scott sash, Henri Bendel.

Page 344: John Anthony for Jan Originals natural coyote coat, about $5,000. Bonwit Teller, N.Y.; Sakowitz; I. Magnin. Rosemary Peck woolly tie, Henri Bendel. Boots, Mario Zaino for Pancaldi at Joseph Salon, Skokie, Illinois.

Page 345: *Left:* La Bagagerie bag. Boots by Joan and David Couture at Nordstrom. . . . *Right:* Creations III muffler. Bloomingdale's; J.P. Allen. Barbra Scott woolly tie at waist. Dianne B. Bonwillum bangles at Bloomingdale's; Sakowitz.

Page 346: Calvin Klein for Alixandre golden sable coat with matching belt. $15,000. At Bonwit Teller, Chicago; Saks-Jandel; Jacobson's; Swanson's on the Plaza. Muffler, Echo Scarfs. At Lord & Taylor; Bullock's. Rosemary Peck wool tie belt. At Bloomingdale's Cul-de-Sac; Neiman-Marcus. Tess Designs leather bracelet.

Page 347: *Left:* Waist tie, Barbra Scott. Cathi Cooper bangle. Boots by Mario Valentino. . . . *Right:* Calvin Klein for Ray Strauss serape. At Bloomingdale's. Duffle bag, Fendi at Berddorf Goodman.

Page 348: *Left:* Belt, Sylvia Agostini. At Bloomingdale's. Pantie stockings, Burlington. . . . *Right:* Yves Saint Laurent belt. At Saint Laurent Rive Gauche, N.Y. Boots, Mario Valentino.

Page 349: Da Vinci shawl. At Saks Fifth Avenue. Belt by Elegant. Trimfit tights. Reed Jay Evins for Selva ballet slippers.

Page 350: John Anthony for Jan Originals. Dyed Brown Fisher Fox Coat. $5,000. At Henri Bendel; Blum's-Vogue, Chicago; Sakowitz. Barbra Scott muffler. Henri Bendel. Belt, La Bagagerie. Grandoe Gloves.

Page 351: *Left:* Barbra Scott bag and Rosemary Peck belt, both at Henri Bendel. . . . *Right:* Belt, Mulberry Company. Henri Bendel. Cathi Cooper bracelets. At Henri Bendel; The Hand & Eye, Honolulu.

Page 352: Halston for Garolini satin boots. Saks Fifth Avenue, N.Y.

Page 353: Sandals, Halston for Garolini. Delman at Bergdorf Goodman.

Page 354: Earrings by Patricia Von Musulin. Terrafirma bangles. At Bergdorf Goodman.

Page 355: Earrings and cuff, Patricia Von Musulin. At Artwear. Sandals, Oscar de la Renta for Pankin International. At Bloomingdale's; Stix, Baer, & Fuller.

Page 356: *Left:* Mary McFadden cuff and flower. Sandals, Geoffrey Beene. . . . *Right:* Round-The-Clock pantie stockings. At Altman's; Sanger-Harris.

Page 357: *Left:* Ted Muehling earrings, at Bergdorf Goodman. Sandal, Oscar de la Renta for Pankin International. . . . *Right:* Pantie stockings, Round-The-Clock.

Page 358: Ted Muehling hair comb. Bangles, Terrafirma. At Bergdorf Goodman. Round-The-Clock pantie stockings. At Altman's; Sanger-Harris.

Page 359: *Left:* Belt by Angela Valerio. At Bloomingdale's Cul-de-Sac. . . . *Right:* Cuff by Ted Muehling. At Bergdorf Goodman.

Page 360: Maire Katznelson jewelry.

Page 361: M&J Savitt bangles at Bergdorf Goodman; Mayor's, Miami. Sandals, Erica-Newton Elkin.

Page 362: Ed Samuels pendant at Bloomingdale's Cul-de-Sac. Ted Muehling cuff at Bergdorf Goodman. Hanes pantie stockings. Sandals, Oscar de la Renta for Pankin International. Bloomingdale's; Stix, Baer & Fuller.

Page 363: Hanes pantie stockings. Geoffrey Beene sandals. Saks Fifth Avenue; Neiman-Marcus.

Page 364: Hair ornament and earrings, Ted Muehling. At Bergdorf Goodman. Christian Dior pantie stockings. Geoffrey Beene sandals, at Saks Fifth Avenue; Neiman-Marcus.

Page 365: *Left:* Ted Muehling brass mask at waist. Bergdorf Goodman. Cuff, Maire Katznelson. . . . *Right:* Patricia Von Musulin, at Artwear.

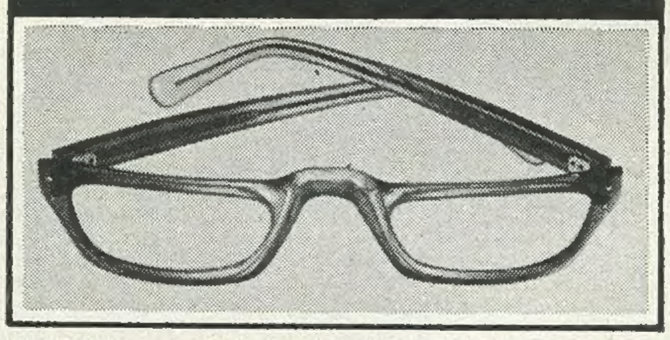
Page 374: Halston Ltd. brown knit cashmere bodysuit, $250. October, at Halston Ltd. Gloves by Halston. Binoculars by Nikon. Halston for Garolini boots.

Page 375: *Left:* Muffler, Creations III. Nikon binoculars. . . . *Right:* Grandoe gloves. At Ann Taylor. Binoculars, Nikon.

Page 376: *Left:* Grandoe gloves, at Ann Taylor. . . . *Right:* Shawl, Johnstons of Elgin. At Bergdorf Goodman. Rosemary Peck belt. Van Raalte gloves. Trimfit tights. Boots, Campione.

Page 377: *Above left:* Natural American raccoon coat, $5,400. Revillon at Saks Fifth Avenue. Muffler, Creations III. Mulberry Company belt. Grandoe gloves. . . . *Above right:* Creations III muffler. Longines watch, at Altman's. Hadley Kalbe watch strap. Nikon binoculars. . . . *Below:* Creations III muffler, at Lord & Taylor. Mulberry Company belt. Le Bourget tights. Joan and David boots.

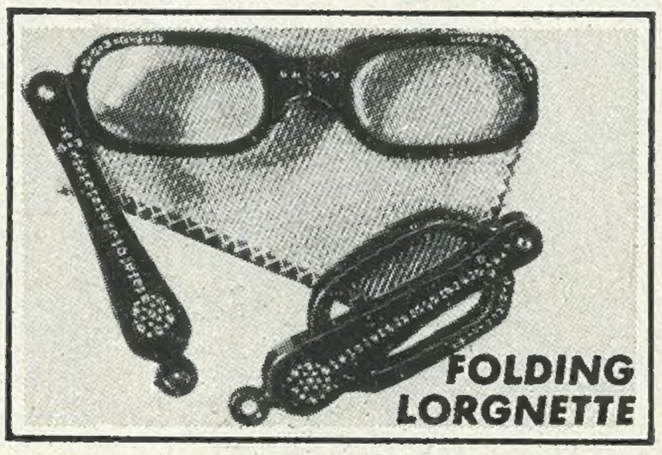
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Bangor: Rines Co.
Biddeford: Butler Dept. Store
Biddeford: H. Polakewich
Blue Hill: Madeline's Fashions
Bridgton: Town and Country Clothing
Brunswick: Senter's
Bucksport: Rosen's Dept. Store
Caribou: L. S. Hall Co.
Damariscotta: Reed's
Dexter: Reed's Fashion Center, Inc.
Dover-Foxcroft: Koritsky's Dept. Store
Ellsworth: Willeys
Farmington: Emery's Fashions
Gardiner: The Accessory Shop
Gardiner: Gardiner Youth Center
Holton: Ann's Womens Shop
Kennebunkport: Shermie's Sport Shop
Lewiston: Owen-Moore
Livermore Falls: Dunton's Dept. Stores
Machias: Machias System Co.
Pittsfield: The Fashion
Portland: Owen-Moore
Portland: Porteous, Mitchell & Braun
Presque Isle: H. J. Weinberg
Waterville: Stern's Dept. Store
Yarmouth: The Goffs of Yarmouth
York: Harbour House

MARYLAND
Annapolis: The Brittany Shop
Baltimore: Pond's Fashion Shops
Bel Air: The Hub
Bowie: Peebles Dept. Store
Bryans Road: P. S. Bowling Co., Inc.
Crisfield: Quality Shop
Cumberland: Cumberland
Cloak & Suit Co.
Denton: Everngams
Elkton: Fael Apparel Shop
Frederick: Hendrickson's
Frederick: The Parsons Co., Inc.
Frederick: Routzahn's Dept. Store
Frostburg: Mary Carol Shop
Hagerstown: Routzahn's Dept. Store
Hancock: James Ladies Shop
La Plata: P. S. Dowling & Co.
La Vale: Casual Inc.
Laurel: Vogue Shop
Lexington Park: Peebles Dept. Store
Pocomoke City: Miller's
Seabrook: Ina Marie Dress Shop
Snow Hill: Wm. Goodman & Son
Thurmont: Le Rae Shop
Waldorf: Peebles Dept. Store
Westminster: The Hub
Westminster: T. W. Mathers & Son

MASSACHUSETTS
Amesbury: M. C. McHugh Corset
Athol: Moskovitz Woman's
Attleboro: London's
Boston: Kennedy's
Bourne: Sheila Edwards
Braintree: Touraine Stores
Bridgewater: Gotshalk's
Chicopee: Ferris
Dedham: Geishecker's
Dedham: Plaza Men's Shop
East Boston: Diahna Hosiery
Fitchburg: Parke Snow
Florence: Herlihy's
Gardner: Rose's
Greenfield: Wilson's
Harwich: World of Watson
Haverhill: Mitchell and Co.
Holden: Benson's
Hudson: Hudson Shops, Inc.
Hyannis: Hasckel's
Indian Orchard: Kitchener's
Lawrence: Russem's
Lexington: Loralane, Inc.
Ludlow: Jessie's Kiddie Land
Lynn: T. W. Rogers Co.
Mansfield: Sannie's
Marshfield: Feinberg's
Middleboro: Boston Store
New Bedford: Sadow's
Newburyport: H. W. Pray Co.
North Addams: W. G. Roberts
North Attleboro: Vigorito & Son
North Scituate: S. Gates & Son
Orleans: World of Watson
Plymouth: Buttner Co.
Revere: Women's World
So. Hadley: Peacock House of Fashion
South Hamilton:The Mears Shop
Southbridge: A. M. Kouri Co.
Springfield: Albert Steiger Co.
Taunton: Goodnow's
Three Rivers: Wojcik's
Wakefield: Jerri-Lu Fashions
Webster: A. M. Kouri Co.
Westfield: Brundages
Winthrop: Michael's
Woburn: Marian's
Worcester: Cutler's Clothing
Worcester: R. H. White's

NEW HAMPSHIRE
Bedford: Lynch's
Claremont: The Fashion Boutique
Colebrook: Hills Dept. Store
Concord: Dorothy Bailey Shop
Conway: Ballou's
Dover: Morton's
Dover: Yvonne's
Farmington: Arlenes Shop
Franklin: Close Shed
Hillsboro: Tasker's
Laconia: O'Shea's
Lebanon: Currier & Co.
Manchester: James W. Hill Co.
Milford: Mother Daughter Shop
Nashua: Harper's
Newington: Kimballs
Newington: Porteous, Mitchell & Braun
Peterborough: Tasker's
Plymouth: Style Center
Portsmouth: Tobers
Somersworth: Christine's
Tilton: Achber's

NEW JERSEY
Atlantic City: California Shack Shop
Bergenfield: Florence Shop
Bloomfield: Liptons
Bricktown: Zaksons
Cedarknolls: Friedlands
Chatham: Bantam Stores
Chester: Fashions By Josephine
Clark: Rerry June Boutique
Cliffside Park: Arnows
Dover: Friedlands
Dumont: Joan Dress Shop
Ft. Lee: Schweitzers
Hackensack: Famous Fain
Hackettstown: Leeters
Hasbrouck Hgts.: Carrolls Fashions
Jersey City: Thorne's
Livingston: M. Epstein
Mendham: Bantam Stores
Metuchen: Morris Stores
Morristown: M. Epstein
Morristown: Young Sophisticates
Netcong: Johnsons Dept. Store
New Brunswick: Connie's Spec. Shop
New Providence: The Dress Shop
Newark: Hahne
Newark: Seibels
Palisades Park: Warjacs
Paterson: Meyer Brothers
Perth Amboy: Paramount Shop
Ramsey: Barrie Shop
Ramsey: Shirlanes
Ridgewood: Dorothy Carroll
Ridgewood: Sealfons
Shrewsbury: Zaksons
Somerset: M. Epstein
Somerville: Reinhardts
Summit: Brooks of Summit
Summit: Young Sophisticates
Teaneck: Warjacs
Tenafly: Tenafly Dept. Store
Toms River: Zaksons
Vineland: Marrene Ladies Shop
Vineland: Rovners Dept. Store
Warren: Bantam Stores
Wayne: Meyer Brothers
West New York: Lilly Shoppe
Westfield: Milady Shop
Willingboro: Pomeroy's
Woodbridge:Christensens Dept. Store
Woodstown: Spinosi

NEW YORK
Albany: Denby's
Astoria: Godner's
Auburn: Auburn Dry Goods
Baldwin: Tetenbaums
Batavia: Surprise St.
Bronx: First Edition
Bronx: Rosalie Shop
Bronx: Ruthy Specialty Shop
Bronx: Town Casuals
Carmel: Ann of Mahopac
Copiaque: Sharon Sez
Cornwall: Edgars
Cortland: Clothes Line
Dover Plains: Ellens Dress Shop
Elmira: S. F. Iszard's
Fishkill: Fishkill Dept. Store
Flushing: Julius Melnick
Flushing: Mademoiselle Lingerie
Forest Hills: Jayson's
Getzville: B. Casual
Glens Falls: Magram's
Granville: Wilson's
Hamburg: Clothes Closet
Herkimer: Vogue
Hopewell Jct.: Hair Now Boutique
Horse Heads: J. H. Cohen
Hudson: Marsh's
Ithaca: Rothchilds
Jamestown: Bigelow's
Levittown: Wardrobe Elegant Fashions
Long Beach: Smoracks
Lynbrook: Clothes Hanger
Mahopac: Mahopac Fashions
Mamaroneck: Linda's
Medina: Kilworth's
Middletown: Tompkins Dry Goods
Mineola: Jays Department Store
Mohegan Lake: Town Casuals
Monroe: Lil's Emporium
Mt. Kisco: Abels
New Hartford: Doyle-Knower
New Hyde Park: Alice Fashions
New York: A & H Sportswear
New York: Empress Sportswear
New York: Jean's Fashions
New York: Jill Harris
New York: Medicraft Shop
Oceanside: Chwatskys Dept. Store
Oneida: Joy's
Oneida: Lynn's
Patchogue: Swezey's
Peekskill: Rudolph's of Westchester
Pittsfield: Gail's Bridal & Boutique
Pittsford: Pittsford Department Store
Plattsburg: Magrams
Port Chester: Kaplan's Dept. Store
Port Jervis: Al's Gals
Riverhead: Swezey's
Rome: Goldberg
Syracuse: Dey Brothers
Wantagh: June Peters
Warwick: Gilvans
Waterville: McLaughlins
White Plains: House of Half & Large Sizes
Whitehall: Roselli's
Whitestone: Clotheshorse Boutique
Windham: Miller Brothers
Wolcott: Reynold's Shop

PENNSYLVANIA
Albion: Style Shop
Allentown: Junior Colony, Inc.
Allison-Park: Deb & Dame
Altoona: Bon-Ton
Altoona: Fisher's
Altoona: Gable's
Beaver: Shirley Shop
Beaver Falls: Co Hill Fashions
Braddock: Ellis Hat Shop
Bradford: Tate's
California: Zacks
Camp Hill: Her Clothes Closet
Camp Hill: Pomeroy's
Camp Hill: Schleisner's
Carlisle: Wenger's
Charleroi: Towne Casuals
Charleroi: Michaels Fashions
Clearfield: Leitzinger Brothers
Clearfeld: William Brody's
Colonial Park: Pomeroy's
Colonial Park: Schleisner's
DuBois: Leonardson's
DuBois: Town & Country
Elizabeth: John Householder
Everett: Beck's
Export: The Hub Store
Fox Chapel: Arnoff Swagger Shop
Gettysburg: Tobey's
Girard: Lady Fair Shop
Greensburg: Royers
Grove City: Barnes Dress Shop
Grove City: Four Seasons
Harrisburg: Pomeroy's
Hershey: Bowman's of Hershey
Homestead: Hymans
Indiana: Brody Brothers
Indiana: Penn Traffic
Irwin: Bronks
Jeannette: M. A. Gillespie
Jersey Shore: Raup's
Johnstown: Glosser Brothers
Johnstown: Penn Traffic
Kennett Square: Resnick's Dept. Store
Kittanning: Brody's
Leechburg: Philadelphia Store
Levitown: Pomeroy's
Lewisburg: Ms. Shoppe
Lewistown: Dank's
Lock Haven: Smart Shop
McDonald: Eleanors
Meadville: Kindler Company
Mechanicsburg: Fern & Debs
Midland: Peggy B's
Mifflintown: The Towne Shop
Millersburg: Eleanor Pashoar
Milton: The Elite Shoppe
Monessen: Eisenbergs
Mt. Pleasant: Alex A. Chatous
Muncy: Paul's Department Store
New Cumberland: Esther S. Hempt
New Wilmington: Rags & Tags
North East: Holly Shop
Northumberland: Femme Togs
Oxford: Faez Apparel
Philadelphia: Goldie's 5th St.
Philadelphia: Rose's Corsetry
Philadelphia: Sandra Jerome Shop
Philipsburg: Ziff's
Pittsburgh: A. J. Mansman
Pittsburgh: Cedar Tree
Pittsburgh: Ed Cohen's
Pittsburgh: Lebanon Casuals
Pittsburgh: Nance Lee Shop
Pittsburgh: Prices
Pittsburgh: Stephen Richards
Pottsville: Pomeroy's
Punxutawney: Smart Shop
Reading: Pomeroy's
Reynoldsville: Diannes
Ridley Park: Lobb's
St. Mary's: Berman's
Sharon: Carriage Shop
Sharon: Whitmer Smith
Shippensburg: Jay Dee Dept. Store
Somerset: Penn Traffic
State College: Penn Traffic
Stroudsburg: A. B. Wycoff Inc.
Tyrone: Ziff's
Uniontown: Kaufmans
Uniontown: Metzlers
Washington: Langs
Watsontown: B. J. Shoppe
Waynesburg: Fashion Shop
Wellsboro: R. J. Dunham Inc.
Westwood: Penn Traffic
Wilkes-Barre: Pomeroy's
Williamsport: Britt's
Windber: Eureka Store
Wyoming: Pomeroy's
York: Bon-Ton
Zelienople: Zelian Shop

RHODE ISLAND
Barrington: Flo's
Middletown: Barbara's
Ladies Specialty Shoppe
Riverside: Phyllis & Company
Wickford: Wilson's
Woonsocket: McCarthy's

VERMONT
Bradford: Hills Department Store
Brattleboro: J. E. Mann, Inc.
Burlington: Abernathys
Burlington: C. Durrell Simond's
Burlington: Magrams
Manchester Center: Wilson Clothing
Morrisville: Sparks Apparel
Newport: Needlemans
Northfield: Morse's Fashion Center
Rutland: Fashion Shop of Rutland
St. Albans: Wm. Doolin Company
St. Johnsbury: Hoveys Shop
Vergennes: Fishmans Dept. Store
White River Jct.: Surprise Dept. Store

VIRGINIA
Alexandria: The Scott Shop
Ashland: Pavnters Dept. Store
Big Stone Gap: Billie's
Charlottesville: Leggetts—Barracks Rd.
Colonial Beach: Coopers
Culpepper: The White Shop
Fairfax: The Carol Shop
Fairfax: Val's Clothes Line
Fredericksburg: Leggetts
Front Royal: Franks
Grundy: The Specialty Shop
Harrisonburg: Leggetts
Hopewell: W. S. Peebles
Leesburg: Town & Country
Lynchburg: Leggetts
McLean: Eleanor's Town & Country
Manassas: Peebles
Norfolk: Leggetts
Onancock: The Fashion Eye
Phoebus Station: Coopers Dept. Store
Pulaski: Sandra's
Roanoke: Lazarus
Roanoke: Leggetts—Roanoke Salem Pl.
Roanoke: Leggetts—Tanglewood Mall
Strasburg: Riddelbergers
Stuart: Stuart Dept. Store
Tappahannock: Aycock's
Virginia Beach: New Image Boutique
Warsaw: Aycocks
Waynesboro: Karalot
Waynesboro: Routzahn's Dept. Store
Woodbridge: Peebles

WEST VIRGINIA
Charleston: The Diamond
Charleston: Stone & Thomas
Charlestown: Washington
Specialty Shops
Huntington: The Anderson-Newcomb
Company
Martinsburg: Washington
Specialty Shops

GUAM
Agana: Pacific International Co.

REPUBLIC OF PANAMA
Panama: Sarah Fashion

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Benson&Hedges 100's

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See last page for store listings.